

MANUAL OF PUPPETRY

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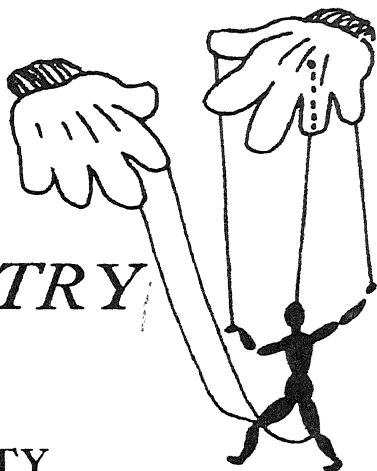
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A
MANUAL
OF PUPPETRY

By

R. B. INVERARITY

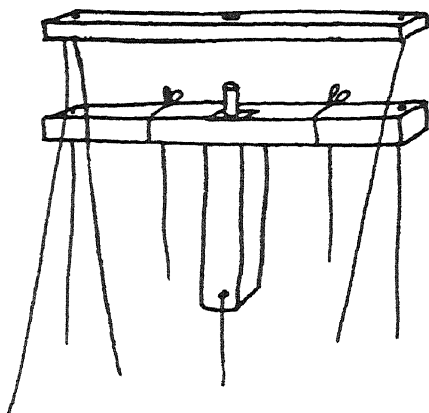


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PORTLAND, OREGON

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FOREWORD

BOOKS made up of mimeographed sheets are useful when they permit a work to appear which might not otherwise have been published, but they are too impermanent really to be books, and I have always disliked their appearance. I am therefore glad that *A Manual of Puppetry* is being printed as a regular book in its second edition, so that it may last longer, look better and fulfill greater usefulness.

Bruce Inverarity has succeeded well in his aim to provide a manual which will bring together all of the most commonly followed methods in use today for the more popular puppet types in construction, manipulation and production. I particularly like his reprinting of old literary material relating to puppets, his outline for the teaching of puppetry, and his lists of tools, materials, play themes, books and other material that the puppeteer will want to have information about.

I cannot say that some of the technical methods described for puppet making, which have gained sufficient currency to be described here, are as satisfactory as they should be. Puppet hands of wire wrapped with tape, unless made by an experienced artist, generally look like talons, besides taking longer to make than other sorts, and perhaps the author should not have perpetuated them without due warning, but these things are all a matter of taste.

I have found that it is not the method, nor the technical

trick, nor even the good book of directions that helps to make a good puppet show, but rather the quality of the person behind it. And I am sure that for such a good puppeteer, whether accomplished or novice, this manual will be a handy possession.

Ledgelot Wabe,
Birmingham, Michigan,
21 July, 1938.

PAUL McPHARLIN.

PREFACE

ONE of the strange things about the puppet is that it never seems to die. It may sink out of sight in one part of the world, only to burst aflame later somewhere else. There are two definite ways of working with puppets. One is to build them in imitation of human beings and to try to make them act like human beings. This is impossible, for no puppet can be made to walk like a man. He always has a peculiar gait. The other way is to try to develop the art of the puppet and to do things in what I call a "puppetry" manner. Make your puppets artistically sound by having them always be puppets, never trying to make them seem real people for their great charm lies in their very imperfections. If you wish to see perfection or a faithful production of reality take the back off your watch or go to the motion pictures—*the puppet should only suggest.*

A Manual of Puppetry started in a notebook, swelled into a scrapbook, and has now grown into the dignity of a yellow binding. The contents have been picked up hither, thither and yon, a hodgepodge of information. It is impossible to give credit for the majority of the sources, I believe most of them either sprang simultaneously from many places, or have lost their origin in obscurity. Furthermore nearly all of the construction information has been tempered by personal experience.

I am indebted to Glenn Hughes, head of the Drama

Division of the University of Washington, for criticism and assistance extended to me thru the Drama Library in obtaining rare books relating to puppetry.

R. B. INVERARITY.

Seattle, 1938.

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A MANUAL OF PUPPETRY



PART I.



CHAPTER 1

Introduction

LET'S start at the beginning by first defining our terms and then describing the simple stages of construction. The plan of the book is to include alternative methods of construction and production, followed by a history of puppets as revealed in famous books of the past.

First, what is a puppet and what is a marionette? The terms have been used interchangeable as mistakenly as are the terms "modern art", "contemporary art", "futuristic art", "impressionism", etc. To a certain group of people all these words have a very definite meaning, as "puppet" and "marionette" have to puppeteers, and if you are going to build puppets your terminology should be correct.

The definition of a puppet in the *Encyclopaedia Britannica* is this: "Marionettes or puppets, jointed figures which, by various devices, are made to move in mimicry of persons or animals—usually for dramatic purposes."

The word "puppet" has the more inclusive meaning; it is used in relation to a doll that is movable, or a figure moved by strings, or a figure moved by rods, or a hand inside a glove-like costume. The word "marionette" means a puppet moved by strings alone. A "guignol" is a hand puppet, a figure moved by a hand inside of a glove-like costume. In Italy hand puppets are called *burattini*; in France, *guignols*; in Germany, *hand-puppen*. We may speak of Javanese puppets, but not of Javanese marionettes, and of the figures of

Punch and Judy as puppets, hand puppets, or guignols, but never as marionettes. Also we may speak of Chinese shadow puppets. Or the word "puppet" may be used in speaking of marionettes. A marionette then is one type of puppet.

The story of the origin of the word "marionette" is rather interesting. In the middle ages the travelers to the Passion Play wished to bring this marvelous play back to their own countries. In time, small puppet companies sprang up and gave the Passion Play in the churches, particularly in France. The layman, called the leading character, Little Mary, because after all she was a puppet and small, hence the name "marionette."

Just what use is puppetry to you, you may ask. Puppetry teaches one so many things that it is difficult to set them all down; however, I shall note a few. First, you will learn a little about drawing and modeling, the use of tools, the painting of scenery, costuming, building properties and stages, the manner in which plays are written for the stage. When your puppets are built and the stage is ready, you will have to study stage direction and action, how to speak properly for the stage, how to direct people and organize work, how to unify a production, how to book playing dates, how to anticipate the reactions of an audience. You will learn resourcefulness and a hundred and one other things, and last, but not least, you will learn more about people. This seems to claim a great deal for puppetry, but really these things do follow naturally and easily.

If you are a school teacher and wish to use puppetry in your classes, you will find that children love making and presenting shows just as much as watching them. When children have an opportunity to enter into a lesson physically,

they get a great deal more from that lesson than they do otherwise. If the students read about Christopher Columbus discovering America, and then write the story into a play, history has been brought up to their time. When they start to build the puppets, they must visualize Christopher. Was he fat or thin? Happy or sad? And so on until they have created Columbus for themselves. When the play is presented, the audience of students will remember much better funny little Christopher and how he came to this country, than they will the dry words the teacher reads to them about something that happened in 1492.

I imagine that in the back of your mind lingers the thought of the finances. Let me allay that fear right now—puppetry can be just as cheap or expensive as you wish to make it. For practically nothing, and with the help of a few odds and ends gathered around the house, you can put together a few puppets, rig up a temporary stage and give amusing performances, for the same puppets can be used in many different shows, if you wish. I know that by rummaging around my house I can always find enough to build a little show; it is certainly not pretentious or professional, but it does provide some good clean fun.

We have not yet finished the question, however, because you can spend several hundred dollars and more on a show. Decide what you can spend and stop at that, because if you are not careful there is always the temptation to spend just a few more cents and do a little better.

There is a happy medium of expense, and I think you can strike it if you will just lay out your show on paper and think it through before you start to spend your money .

The art of the puppet finds in its body the capacity to

nourish many arts and many types of people. The artist, in designing puppets and settings, is free to cavort with fancy. The playwright may chase along the Parnassian trail. The composer can work out strange and weird rhapsodies as accompaniments. The actor may exercise his voices and his gestures. All the talents of the craftsman are brought to light in construction. The director gains facility in unifying the production into a harmonious whole. Then there is that jack-of-all-trades who does a little of everything; here he will shine, for that is just what puppetry is.

CHAPTER 2

The Play

NATURALLY one must have some sort of a play to present. I am all in favor of each puppet company writing its own, if it is at all possible. The reason for this is there are very few plays written for puppets in this country. This leaves one with the alternative of writing your own, translating some European play, or adapting some play written for the legitimate stage.

In the back of this book you will find a list of plays, in addition to some complete original and translated plays. Out of all this you should be able to find something to suit your purposes.

Usually in adapting stage plays, one has to cut the number of characters and rearrange the action so there are not too many puppets on the stage for the number of manipulators. The ability to do this will come with a little practice. Perhaps the most important thing to look for is the action in stage plays which it is impossible for puppets to do. For instance, on the legitimate stage it is very simple for a character to walk across the stage, pick up a glass of water, and drink it; but with puppets this is extremely difficult. On the other hand it is very difficult for a character on the legitimate stage to rise suddenly and fly around in mid-air. With puppets, this is easy. So you will readily see that the things which are easy to do on the legitimate stage may be hard on the puppet stage, and vice versa.

When writing plays for children, there should be an element of the slapstick in your play; for adults this is not always necessary. I advise reading a number of puppet plays.

This will acquaint you with various styles, and you can choose the type that seems to suit your needs. For example, plays suitable for hand puppets are not always suitable for string puppets. The same is true with shadow puppets and other types.

You will most likely find that a great many of the fairy tales you enjoyed when you were a youngster are adaptable to puppets. In writing your play around the fairy tale, I suggest that you first list all the important events in the story. Then decide how many characters are necessary to the story. I mean by that, how many can you discard. Sometimes it is very simple to put the lines of two characters into the mouth of one character. The fewer the characters you have to construct, the easier it will be for you. Then decide into how many scenes you are going to break the play. I believe it best to have as few breaks as possible because with every break the interest of the audience drops. But naturally if your scene changes from a fairy castle to a ship at sea, you will have to change your setting. But I find that sometimes I can still keep the scene in the fairy castle, and have one of the characters tell the series of incidents that transpire on board the ship, in this way cutting out an extra scene.

List all these things, and before you start writing your dialogue list also the characteristics of each individual. An old man, you will find, refers to the past, so if you have an old man in your play, you will find that you can best delineate his character by having him compare things in the present with things in the past. The young man is exactly the opposite. He always thinks in the future. A good way to produce variety is to give some of your characters a slight change in accent, or an impediment in their speech.

Many incidents from the Bible can be worked out. Just think of the good Samaritan and all its dramatic possibilities, the life of Joseph, Jesus' miracles, and dozens of others.

Let us take Cinderella and make our working lists. The first is a list of the scenes of the story:

1. Cinderella being mistreated by her ugly step-sisters.
2. The king's herald and the proclamation of the royal ball.
3. The sisters going to the ball and Cinderella staying at home.
4. The sadness of Cinderella and the sudden appearance of the fairy godmother.
5. The changing of the pumpkin and the mice into the coach and horses; also Cinderella's gown and the warning about twelve o'clock.
6. Cinderella at the ball where the Prince falls in love with her.
7. The striking of the clock.
8. The transformation of Cinderella to her humble state.
9. The proclamation of the Prince regarding Cinderella's lost glass slipper.
10. The slipper fits Cinderella's foot and she and the Prince live happily ever after.

The following list of puppets could be simplified:

1. Cinderella.
2. The two stepsisters.
3. The fairy godmother.
4. The Prince.
5. The herald.
6. The king and queen.
7. A guard.

In my production of Cinderella I found that the following ten scenes were quite a good number and could be simplified still more, although these short scenes gave the appearance of ten pages in the fairy book.

1. Cinderella working in the kitchen. Also introduction of the two sisters; sound of trumpets off stage.

2. The royal proclamation regarding the ball.

3. Back to the kitchen. Stepsisters go to dress and Cinderella talks to a stray cat which she has befriended about her dreams of going to the ball.

4. Cinderella helps the sisters dress for the ball. They exit. Voice of fairy godmother, entrance of cat; transformation of cat into fairy godmother; exit of Cinderella to get pumpkin and mice.

5. Outside Cinderella's home. Cinderella with pumpkin and mice. Enter fairy godmother; transformation of pumpkin and mice to coach and horses. Transformation of Cinderella's costume. Cinderella drives off stage in the coach to the ball. The warning that she must leave by midnight.

6. The ante-room to the royal ballroom. The two stepsisters discussing the fact that the Prince has done very little dancing with anyone and none with them. Entrance of Cinderella. Prince sees her and invites her to dance.

7. The throne room. King and queen discussing the fact that the Prince seems to have found a beautiful girl. Prince enters, proclaims that this girl is the girl whom he wishes to marry. Clock starts striking twelve. Cinderella rushes off stage.

8. The ante-room to the ballroom. Cinderella rushes on stage, clock stops striking, transformation of Cinderella into her ragged dress, entrance of Prince who calls for guard and

asks if he has seen a beautiful maiden. He replies that he has seen only a little servant girl in ragged dress.

9. Outside Cinderella's house. The herald making the royal proclamation about the glass slipper. Sisters rush in, first one tries the slipper on. She rushes off stage to get thinner stockings. All follow.

10. In the kitchen. Herald reclaims slipper and is about to exit when he notices Cinderella. She tries on slipper. It fits. Trumpets blow, announcing coming of the Prince. Fairy godmother appears, changes Cinderella back to her beautiful state; Prince enters, rushes to Cinderella and clasps her in his arms.

We found that the simplest way in which to make the transformations from the cat to the fairy godmother was simply to have a blackout and during that instant pull one puppet up off stage and drop another in its place. During these blackouts, the fairy godmother ordered Cinderella to close her eyes. The audience had previously been told to close its eyes on these occasions by the announcer. For the two ugly sisters, I put the house dresses over the party dresses, and between scenes the house dresses were hauled up the strings and held with the control. A Hallowe'en papier-mache pumpkin and a small wire mouse trap with cotton batten balls inside served for the pumpkin and mice. During a blackout these were pulled up off stage and the coach with wooden horses was pushed on. This play was given time and time again and always to enthusiastic audiences.

One way of getting a puppet play that almost all audiences will like is to build a series of trick puppets and around these write your play. Watch the animated cartoons and see

how much trickery there is or how many unusual things happen in the simplest story.

In Volume I of the "Marionette Magazine," edited by that marvelous champion of puppetry, Gordon Craig, there is an article by Carrado Ricci, Director-in-chief of Antiquities and Fine Arts in Italy. He tells of a famous puppet character among the Bologna puppet showmen called "Dr. Ballanzonne," who made long tirades which I found so interesting that I have taken the liberty to quote two of them, as you might sometime want to use a similar sort of thing for a comic character.

"I give you a penknife; if the penknife is not good, take a knife; if the knife and the penknife are not good, take a dagger; if the dagger, the knife and the penknife are not good, take a sword" and on till he reaches, "if the culverin, the blunderbuss, the ordnance, the bomb, the cannon, the musket, the gun, the pistol, the pike, the sword, the two-handled sword, the dagger, the cutlass, the knife, the penknife, are not good, leave the penknife, the knife, the cutlass, the dagger, the two-handled sword, the sword, the pike, the pistol, the gun, the musket, the cannon, the bomb, the ordnance, the blunderbuss and the culverin and take your nose to beat him soundly on the breach."

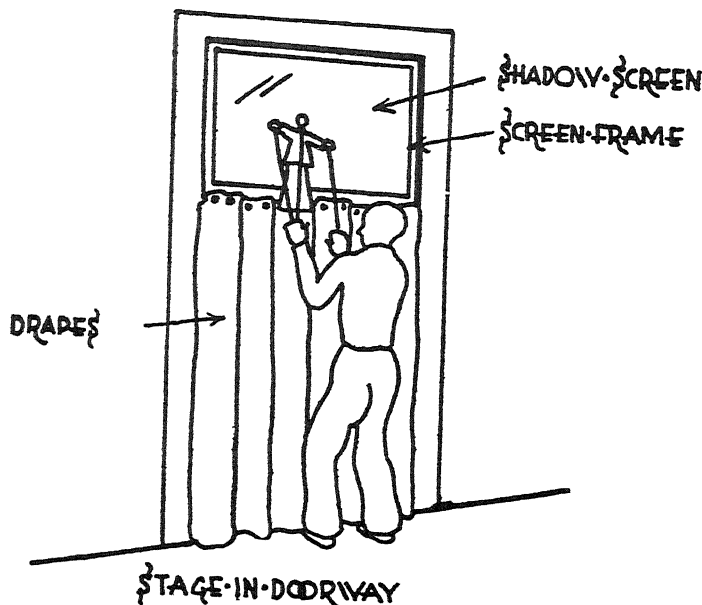
"Did you see? I tripped, and tripping I might have fallen; if I had fallen I should have hurt myself; if I had hurt myself I should have had to go to bed; if I had gone to bed the doctor would have come; if the doctor had come he would have ordered me medicine; medicine is compounded from drugs; drugs come from the East; from the East come the winds, according to Aristotle; Aristotle was the master of Alexander the Great; Alexan-

der was master of the world; the world was supported by Atlas; if Atlas supported the world he must have had great strength; strength holds a column in its hand; columns support palaces; palaces are built by masons; masons are instructed by architects; architects supply the design; the design comes from painting; painting is a liberal art; of liberal arts there are seven," etc.

CHAPTER 3

Shadows

IF you are building a shadow play, first find out where you are going to give it. A shadow screen on which the shadows of the puppets are seen can be made to fit into a doorway, and as all doorways are approximately the same width, you would be able to take the screen from place to place. However, a doorway is often not a suitable place, as there is no audience space. Therefore you may have to



build a portable shadow stage or use the proscenium of a guignol stage in which to put your shadow screen. Illustration 1 shows how to fix a stage in a doorway. If you have a guignol stage constructed, or are going to make one, make

the screen and stretcher so it will fit inside the proscenium opening of the guignol booth. This will give you two stages in one.

The screen can be made from unbleached muslin sheeting or paper, preferably architect's tracing paper. The screen is stretched over a frame, and this frame is put into the playing place. Artists' canvas stretchers make good frames to stretch the screen on because they are obtainable in many sizes. Or one can be made of light wood which is not so thin that it will buckle when you stretch the screen on it. We have taken up the stage first because you must consider where you are going to play, in order to make the right type of stage, and then the puppets are made to fit the stage.

Shadow puppets are made of various materials: buffalo hide, donkey skin, (Chinese and Javanese are made of this material), parchment, paper, metal and celluloid. If you have never made shadow puppets before, I would advise making them out of paper, using some type of cardboard about one sixteenth of an inch thick. Later you can make them of thin cardboard varnished. This type of shadow puppet is opaque, and throws a black shadow, but if you can cut patterns and features through the cardboard as the Javanese do you will get a richer effect. Then if you wish to go further, you can cover the cut out parts with colored tissue paper, cellophane, or colored gelatins of the type which is used on stage lights. Or if you wish a complete color effect, your puppets can be cut out of celluloid and colored with dyes or lamp-dip as you wish.

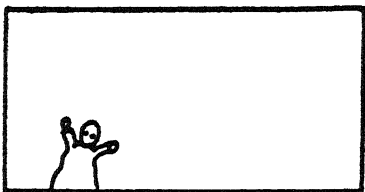
Determine the size of your figures by the size of the stage, then draw the parts on cardboard. I say parts; but if very young children are making them, there need be no

moving parts. Usually the arms and legs move, and sometimes the head. When the parts are drawn on the cardboard, cut them out with a razor blade or a sharp knife. If the cardboard is cut on a piece of glass, you will get good clean edges. You may have to take a piece of very fine sandpaper and sand the cardboard from the center of the piece out toward the edges. Do this on one side, then turn the piece over and do the other side.

TOO-BIG



TOO-SMALL



ABOUT-RIGHT



SHOWING HOW TO ~~~
DETERMINE SIZE OF ~~~
PUPPETS IN RELATION ~~~
TO SIZE OF PROSCENIUM ~~~

When all the parts are clean, punch holes through the arms and the spot on the body around which the arms should rotate; sand the raggedness off of these; then cut cardboard washers to go between the arms and body. In fact cut one for every place where two pieces of cardboard are joined for movement. Use either a paper fastener or a piece of string knotted on each end to tie the parts together, being careful not to get them so tight they will not manipulate. Continue in this manner until all the movable parts are assembled.

Bailing wire or number sixteen copper wire are used for the rods to manipulate the figures. Umbrella ribs are also suitable to use as rods. Cut the wire long enough so that it will project four or five inches below the figure. Form a small loop on one end of the wire and tie this with heavy thread through a hole in the hand. If the figure is to be manipulated, I think the best plan is to have one wire go to the back of the neck to support the whole figure, then one to each hand. In this way the figure will be able to gesture with his arms, and the legs hanging from the body can be made to move by gently shaking the figure backward and forward, giving it the appearance of walking. There are many ways of making these figures movable, but I like this method best.

Settings can be made of the same kind of cardboard the puppets are made of; these must either hang from nails in the top of the screen frame or fit into slots at the bottom of the screen frame. Sometimes the settings are painted on the screen itself, but this means that the screen can be used for only that one scene.

As to manipulation, remember that a shadow puppet cannot turn around because he has no thickness. Therefore

you must walk him out and back him off or walk him across the whole screen before turning him around.

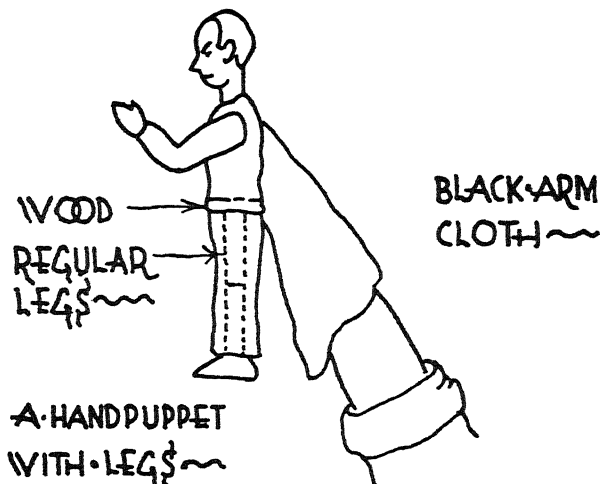
The lighting of a shadow stage greatly enhances the effect. The light should come from a spotlight or flood-light, but a student desk lamp will serve. The light should be so placed that it falls over the operator's left shoulder. If the light is in the right position, the screen tilted forward, and the puppets laid on the screen with the manipulating wires kept off the screen, very little, if any, shadow of the wires will be seen. Colored gelatins can be put over the light for different moods or scenes, and in this way atmosphere will be created.

CHAPTER 4

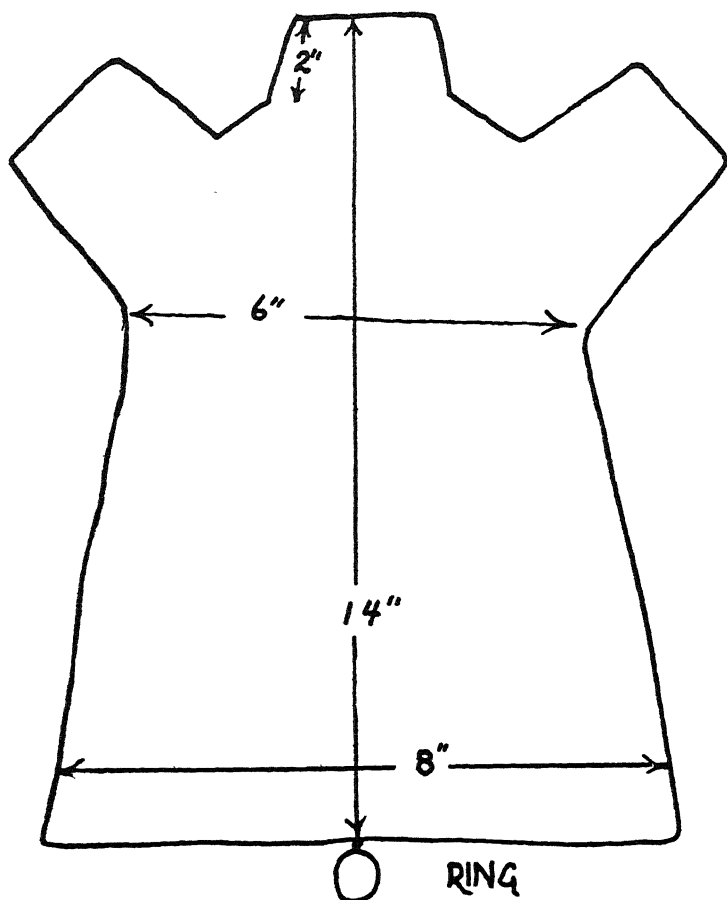
Guignols

THE next easiest type of puppet to build is the hand puppet, or guignol. Here again you must select your play first, then start designing your puppets. For your first play I would suggest one that uses only two or three puppets. This will give you experience and you will profit from your mistakes in your next show.

First, after you have decided on the number of puppets (remembering that you can sometimes combine two or three speaking parts into one) determine what the characters are going to look like. I might suggest looking at funny papers and comic magazines. In this type of art the figures are drawn simply and with the most important points accentuated, which should also be done in the puppet theater. The most important part of a hand puppet is its head, as there



really is very little else to it except arms and body to the waist. I might mention here that it is advisable to decide



HAND · PUPPET · UNDERGARMENT ~~~~~
 THESE · SHOULD · BE · MADE · TO · FIT ~~~~~
 EACH · PUPPETEER'S · HANDS · THESE ~~~~~
 MEASUREMENTS · ARE · APPROXIMATE

on the type of stage and its use as you did with the shadow puppet before starting the hand puppets.

Make drawings of the heads of your hand puppets actual size. These should be made so they will be in scale with the proscenium arch size. See illustration 2. The manner of construction of the head, the detail of painting and so forth you will find further on in separate sections. In illustration 4 you will find an actual scale drawing of the costume for a hand puppet. The unbleached muslin bag which hides the manipulator's hand must be made first, as it is the thing that ties the head and hands together. Then the costume is applied over it. See illustration 3.

Look at illustrations 42-47 of hands and how they are made; the simplest and easiest is the flat wooden hand. Hand puppets are made for right and left hands, so decide on which hand you are going to wear each character.

When your head is finished and your two hands and the under bag of the costume is made, you are ready to assemble the puppet. Inside the head a tube must be fixed to receive the index finger of your hand. Don't forget that if children are to use these puppets their fingers are smaller than an adults. A mailing tube as long as the first finger can be used, or you may take thin cardboard, roll it into a tube and glue it together. Wrap string around it to hold it while it dries. Make the tubes large enough so that the fingers can slip in and out easily.

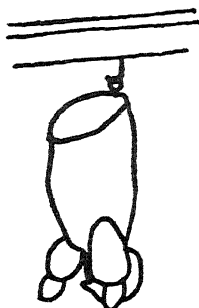
This tube goes up inside the head and should project below it at least an inch. Anchor the tube in the head; if it is a plastic wood head, put more plastic wood around the upper part of the tube and also work some up against the chin so when it solidifies it will make the tube solid.

If it is papier-mache or silk head, do the same with silk or more papier-mache. Let it dry before going any further. If cloth, arrange the stuffing inside the head, so it holds the tube solid, and sew the bottom of the head tight around the tube.

Tubes for the thumb and second finger can be made in the same manner as the tube for the head. Remember that the thumb is larger than other fingers and needs a tube correspondingly large. The finger tubes should come just above the second joint of the finger on which they fit. The tubes are glued to the puppet's hands with Le Pages or some similiar glue. If it is a wood hand, I generally put one Number Two tack through the cardboard into the hand. With flat hands the end of the tube needs to be made flat so it will fit the hand. Slip the bag over your hand and place your index finger in the head tube, your thumb in the tube of one hand, and your second finger in the tube of the other. Adjust the tubes so that you can mark where the edge of the bag is to come on the tubes. Be sure to see that the span across the fingers is tight enough to keep the tubes from flying off your fingers. This is particularly important. When they are adjusted correctly, use plenty of glue, and glue the cloth to the tubes. Lay away carefully and do not handle until the glue is thoroughly dry.

Now that the foundation of your puppet is made, you can put your costume over the bag. Sew it on, and be careful that it does not bind the action in any way. The lower part will not show, but run the costume material down just in case. The bag can be made of simple colored material, and in that way you may not have to do any costuming except perhaps a button or two, or a stroke of paint on the muslin.

When all the hand puppets for your play are ready, and the stage built (a stage can even be improvised over the end of a table), you are ready to rehearse. See the section on lighting for notes. On most hand puppet stages a bar can be built to rest the elbows, which keeps the puppet at an even height. Your audience is usually below you, and when a puppet goes to the back of the booth, raise your arm; otherwise the puppet will appear to sink. Then when he comes forward, lower him, or he will be higher than the



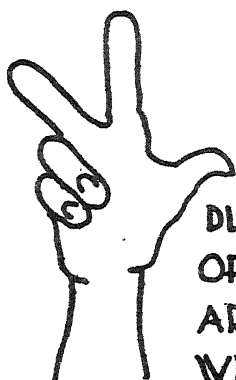
WHEN PUPPET HANGS
ON HOOK THE ARMS
WILL HANG SO YOU
CAN SLIP YOUR HAND
IN EASILY ~~~~~

puppets at the front of the stage. When one puppet speaks, let him gesture, and have the other puppets stand still and listen or the audience will not know which one is speaking. This is true of the string marionette also. To make the guignol bow, bend your wrist. You might even cause one arm to sweep down toward the stomach in a graceful motion. At first your hands will become tired and your

fingers will ache, but a little practice will shortly strengthen the muscles and you will find it very easy to manipulate your puppet for a half hour or more.

A complete hand puppet show can be given by one person, for a puppet can be worked on each hand. Punch and Judy shows are done this way. In order to change the puppets on one hand and get another on it, the other puppets are hung head downward from a tack by a ring sewn on the back of the costume. If all these rings to hang the puppets on are on the bottom of the costume at the back, each time you put your hand down and slide your fingers into the tubes, you will always bring the puppet up with his face in the right direction. Otherwise your show is apt to be more humorous than you bargained for.

With guignols, it is impossible to prevent one shoulder being higher than the other or one arm slightly longer than the other, due to the variation in the human hand. Don't worry about it. All guignols have this lop-sided appearance.

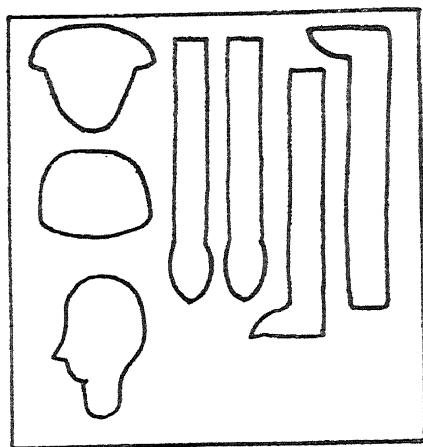


DUE TO THE SHAPE
OF YOUR HAND ONE
ARM OF THE PUPPET
WILL BE HIGHER THAN
THE OTHER ~~~~~

CHAPTER 5

Marionettes

BEFORE you start to build a string puppet, you must decide what size you are going to make it. The size can be determined by the stage if it is built. Generally the proscenium opening should be, if possible, almost double the height of the puppet. However I really advise your building one or two puppets before starting on your stage. Puppets are usually made fourteen, eighteen, twenty, twenty-two, or twenty-four inches high. For the very small audience, the fourteen to sixteen inch size is suitable, but the smaller type puppet does not manipulate as well as the larger, those

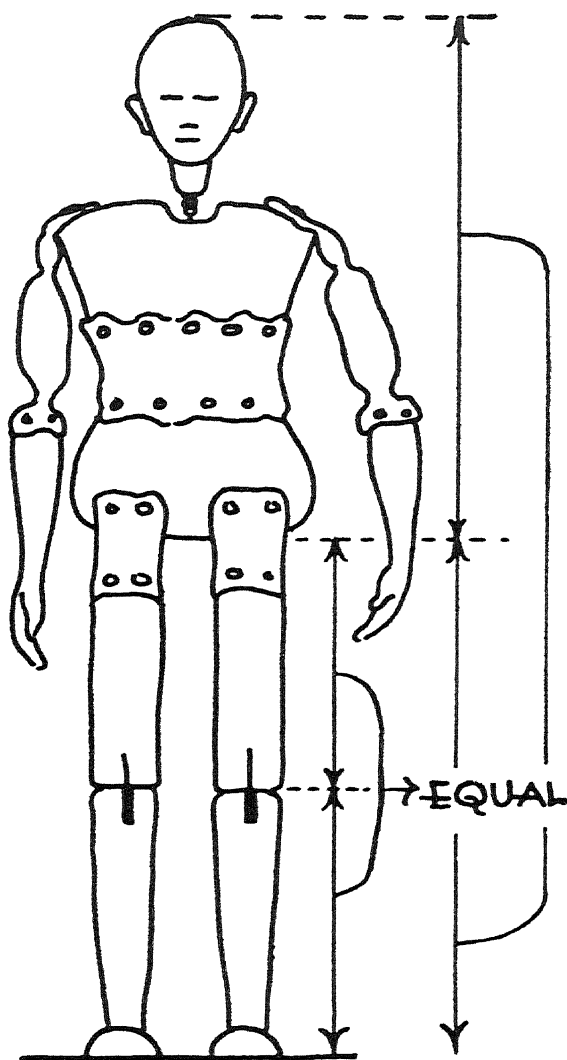


MAKE A PATTERN SIMILAR TO
THIS AS LARGE AS YOU WISH
YOUR PUPPET TO BE ~ MAKE
TWO PATTERNS AS YOU NEED
TWO PIECES TO SEW TOGETHER

from eighteen to twenty-four inches. The smaller type can be used when your audience is from fifty to one thousand. When you have decided upon the sizes of your puppets (women being slightly smaller than the men) decide upon some size as a mean or a scale. I suggest either eighteen, twenty-two, or twenty-four inches. Take a large sheet of cardboard and draw the figure to scale so that you can always hold the puppet you are building against the scale and see if it is being built in the right proportion. Now you have a foot rule, as it were, to work with.

If you are teaching puppetry to school children or playing to small audiences, eighteen inches is certainly the best size, and very few producers have any need for a size larger than twenty-two inches high. The scale being settled, you can start to draw the characters you are going to build for your play. Naturally you will pick your play before you start to build the characters, as you did with the guignols. There are two ways in which to design all the characters. One is to draw the head scale size, the other is to draw the whole figure in scale, head, costume and all. In the first method you will have to draw the costume separately or leave it until you have the puppet built and then work your costume out on the figure. Most puppeteers work both ways.

Think of the character you are portraying, and get some of the feeling of the character into what you make. Don't forget, if you are building an old man, to make him an old man. He won't walk upright, won't swing his arms vigorously, won't speak with quick, clipped words. Think of old men you know, and see and remember how they walk, gesture and talk. The old man who is very old will be bent. He will walk with a hesitant step. He might even have a

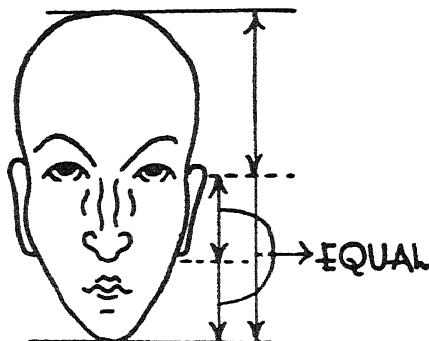


Approximate proportions—A scale 3 inches to one foot—will make a six foot man eighteen inches high

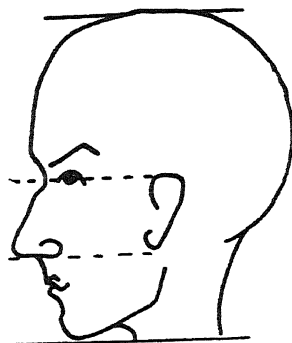
cane to accentuate his years, and his cane hand might quiver as he slowly shuffles along. Elderly men have a scarcity of hair, so remember that. And what about the teeth? When they get very old, the lower jaw starts to recede and if the teeth are completely out, it looks as if the upper and lower lips have sunk into the mouth. His face is pale, not ruddy and pink-cheeked. Think out these various details (for all your characters) and then, when you draw your head, or full figure, put them into your drawing.

Before we go any further, look at illustration 7 so that you may see the proportions of the figure. From your scale drawing, draw on a piece of board or cardboard a rough outline of the size of the head. Remember to include a neck. Then take plasticene or sculptor's clay or any similiar substance, and model the front half of the head. I might add here that plasticene and similar trade materials are generally made just of clay and vaseline mixed together. If you are working with sculptor's clay, when you get through for the day you must put a damp cloth over it so that the clay will not dry out and crack before you finish working with it.

Now as to modeling the face. The eyeballs of an ordinary

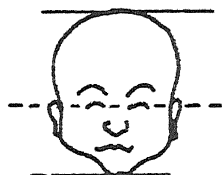


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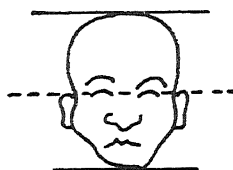
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person are halfway between the top of the head and the chin. Look at some of your friends, or measure them with



A CHILD HAS MORE
HEAD ABOVE THE
EYES

11



AN OLD MAN
HAS MORE HEAD
BELOW THE EYES

12

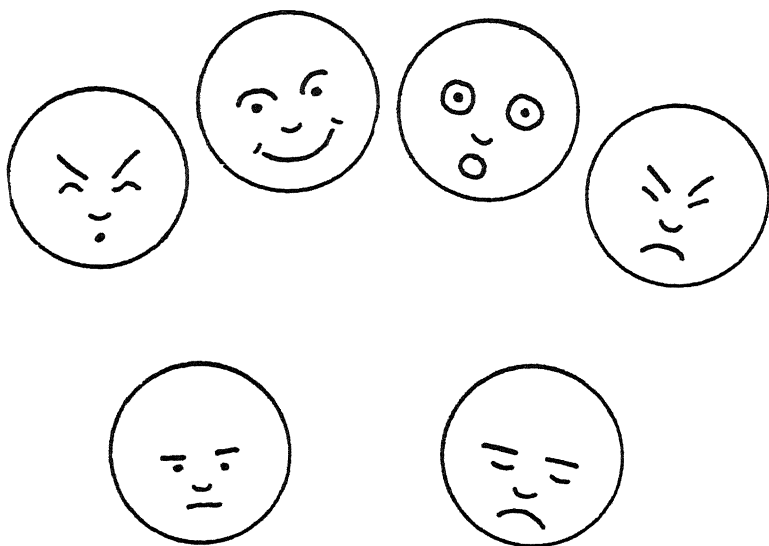
a ruler, and you will see that this is true. On a baby there is more space above the eyes than below, and on an old man the reverse is also true. When you have patted or worked the plasticene into a form resembling the front half of a head, locate your eyes. Then with your thumbs press in to make eye sockets. Half the distance from the eyes to the chin will be the approximate length of the nose. Take more plasticene and model the nose. Halfway between the nose and the chin is the approximate location of the mouth.

The main things that make a puppet head carry are the shadows which are thrown by the overhead lights, underneath the eyes, nose, lips, chin, and ears. If you wish your puppet head to carry for some distance, you had better accentuate these features slightly. When most people start to model the head, they make a square block. Around the edge of the cheek they leave a hard line, because they think the front of the face is a flat plane and the sides of the face come



DOWLING·FASTENED
TO·A·BLOCK·WILL
HOLD·THE·HEAD
FOR·MODELING·

¹³
up to meet it, causing this line. Actually this is not true at all. The face is broken up into hundreds of planes, and you



Expressions are Based on Simple Facial Lines

must get away from that square, flat-faced look. Do this by forcing the outside surface of the eye lower than the inside, then leaving the cheekbone of the face, drop your fingers a little bit lower and repeat the same performance near the mouth. This will leave your cheekbones, chin and forehead sticking up in the air. Now round these off with your fingers and soon I hope your face will begin to take shape. The only thing to do is to take a piece of clay and model one face, then destroy it and start with another. After you have done this six or seven times I think you will begin to get the idea. You can use a modeling tool or an orange stick to help you.

Now let us suppose that you have the front of the face finished. Is it smooth? Have you any undercuts? If you don't know what an undercut is, I will refer you to illustration 15. In this drawing you will see that if plaster were poured, as you are going to do later, all over the face, it would seep in under the clay in places, and you would not be able to remove the clay without breaking the cast. So if you have any undercuts, fill them up now, or, if they are essential to the character of the face, remove the clay part which forms the undercut. Then after the plastic wood head is out of the cast, build up that particular spot with more plastic wood.

Now we must cast this front of the head. Grease the front of the head with Crisco or vaseline; then, from a drug store, procure some plaster of Paris. There are two kinds, quick drying and slow. Use the quick drying, for the slow drying



usually takes twenty-four hours to dry and slows your work down. Some people insist upon using dental plaster. Actually dental plaster is plaster of Paris ground finer than that which you would buy in a drug store. As far as we are concerned in making puppet heads, there is no difference; one is as good as the other. Find an old open mouthed dish. I think you had better use one which you can keep for casting because the plaster will stick to the edges of the dish, and, if you use your best kitchenware, you may find that the plaster will not come out, and you will have ruined one of your important cooking utensils.

If you have purchased five pounds of plaster of Paris you will have enough to do the front and back of more than one head. Into the bottom of your mixing vessel, pour water to an inch depth and then sift some of the plaster into the water. It is important not to pour water into plaster of Paris because as each drop of water drops into the floury substance, around

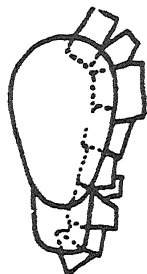


it forms a plaster of Paris coating so that you have a plaster of Paris coating over a drop of water. When you put plaster of Paris into water, you will find that around each grain of plaster of Paris there forms a coating of water, which in turn dissolves the plaster of Paris and you get a good consistent mixture. Get your hands into it. It won't hurt you. It might plug up parts of your ring if you haven't taken it off, but

other than that you will find that it will help clean your pores. Mix the plaster of Paris with your hands, adding more when needed, until it is the consistency of thick paste. If you use too much water in mixing plaster of Paris, it will not dry.

Take handfuls of plaster of Paris and put them all over the front of the face. If the front half of the face has been placed on a small board, you will find it easier to work with. Be sure that you cover the complete head, and work quickly because the plaster of Paris is drying all the time. There should be a layer at least half inch to an inch in thickness over the front of your face. Don't be afraid of putting too much on the face. It is better to have too much than too little. Some people take strands of tow and wind around and into the outside layer of plaster. This strengthens the cast, but I hardly think it's necessary unless you are going to use the cast many, many times. Now leave your plaster of Paris to dry and clean out the vessel you have mixed it in as much as possible. It takes fifteen minutes to half an hour to dry. You will find by placing your hand on top of the cast that it will get hot and then begin to cool, and when it is cold it is hard.

Turn the cast upside down so that you have exposed the bottom of the clay. Take a small stick of wood, or even your finger, and dig the clay out from the plaster mold. If you are using a stick be careful not to strike the inside surface of the cast as you are likely to scratch it. When all the clay is removed, look carefully in this reverse mold and see if there are any holes, generally caused by air bubbles. If there are, fill them up with plasticene. Then shellac the inside of the cast thoroughly, with white or orange shellac. Some people use combinations of soap, candle wax, or varnish, but I think



USE BITS OF TIN
TO SEPARATE
THE HEAD FOR
CASTING ~~~~~

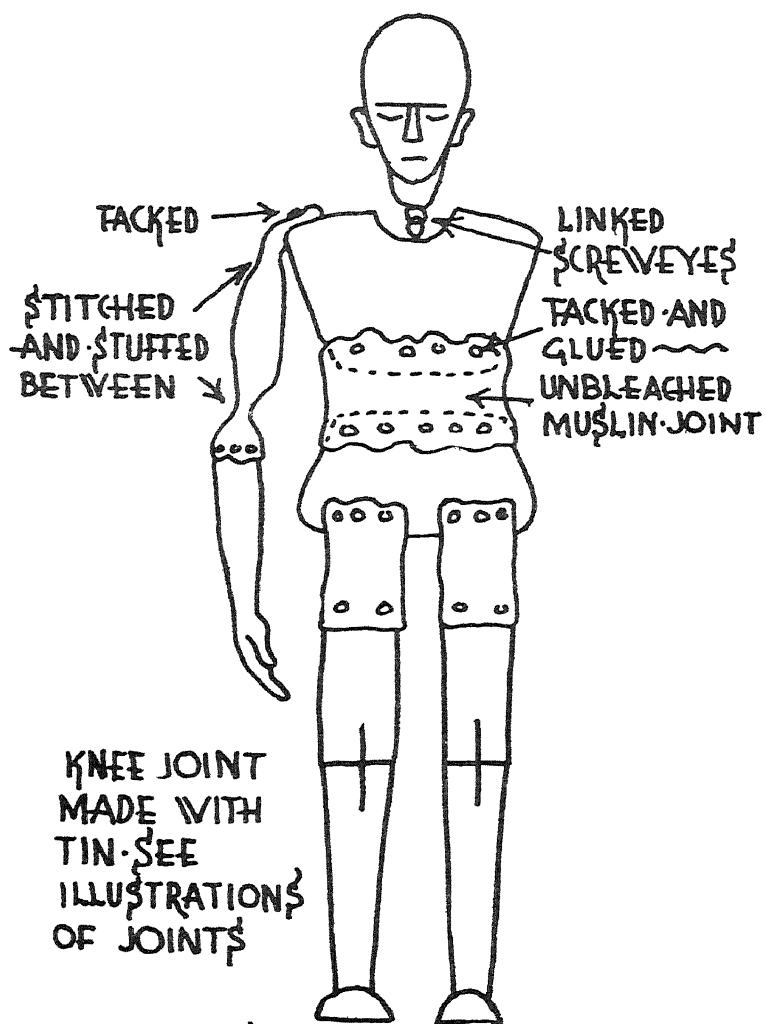
17

that shellac is much easier. Leave this to dry. When it is dry, with Crisco, vaseline, lard, mutton fat, car grease, or any similar substance (usually Crisco is the easiest to obtain) grease the interior of the mold. Do not do so, of course, until the shellac is thoroughly dry.

From here on I will tell you how to put plastic wood in this mold, but you will find formulas for different materials and different ways of making a head in chapter seven. Plastic wood can be purchased at almost any hardware store at one dollar for a one pound can. I would advise buying a can rather than tubes, unless you are building only one puppet. As plastic wood dries very quickly it is important to keep the lid on the can even while you are working with it. Take about a teaspoonful of this material out of the can and place it in the center of your cast. It is best to work from the center out to the edges. What you are attempting to do is to make a layer of plastic wood on the inside of your cast about a sixteenth to three-sixteenths of an inch in thickness. If you have

a small nose you might even fill that solid. Where the lumps of plastic wood overlap work them together well, otherwise they are likely to crack open at these places. Around the edges of the cast make the plastic wood slightly thicker. You will find that it sticks to your fingers. You can stop this to some extent by greasing your hands with Crisco or similar grease before you start, or working with your hands wet. But it really does not matter as it wears off in a week or so. Work quickly as the plastic wood dries fast. Leave the plastic wood to dry overnight.

When you are ready to remove the plastic wood front of the head from the cast, take a knife and run it carefully around the edge of the head between the plastic wood and the plaster of Paris. This will separate it. You may have to do a little bit of jimmying to get the head to come out, but if you work long enough and you have shellacked and greased the cast, you should experience no difficulty in removing the head. When the front of the head is done, model the back half of the head with plasticene. You can make it the right size by occasionally holding it against the front of the head to see that it fits. When it is modeled sufficiently, cast it and put plastic wood in the cast in the same way in which you did the front of the head. Quite often you will find that when you remove the plastic wood from the cast the head appears mottled and even has cracks in it. If any parts can be chipped away easily with a knife, do so now because if you do not they are likely to fall off sometime in the middle of a show, exposing a bare plastic wood cheek or chin. When you have all these spots chipped off, fill them up with plastic wood, and you can even do more modeling on the face at this time. Don't worry about the



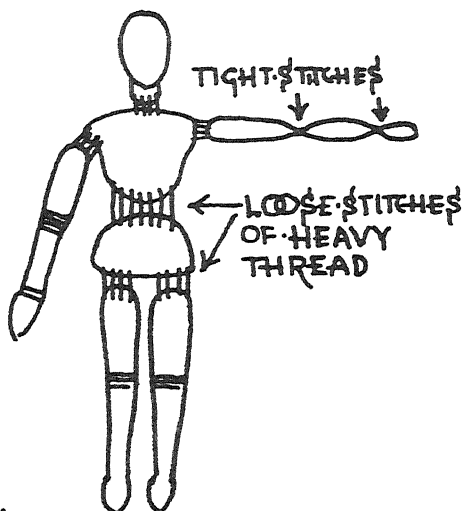
THIS TYPE OF BODY IS
EASY TO BUILD AND IS
ONE THAT I RECOMMEND

roughness of the face yet. Take the front of the head and the back of the head and with thread tie them together. It will take some more jimmying and also cutting the plastic wood with a knife in places to get them to fit. They never will fit perfectly unless you are an exceptional craftsman, so don't be disappointed in that respect. Fill the lower part of the neck solid, so that there is a place at least half an inch thick of plastic wood in the base of the neck. When they are firmly held with thread, weld the two halves together with plastic wood. Don't be afraid to put the plastic wood over the thread. Model the ears on the head at this time.

When the head is dry, cut the threads loose, and with the help of a rat-tailed file, file the rough spots away from your head. Use a round file (its common name is "rat-tailed") because the sharp edges of a flat file will mark your face up too much. You can do quite a little bit of carving on the face with a file, but if you find the file is not sufficient, plastic wood cuts beautifully if you use a sharp knife. When the head is fairly smooth, take sandpaper and work it down some more. You can get a remarkably fine surface in plastic wood, so don't be afraid to use a little elbow grease. If you wish hair modeled on the head, do it now with plastic wood.

Now you are ready to start on the body. In illustration 18 and 19 you will find different types of bodies. The simplest is the one that has a piece of muslin for a waist joint. This joins the shoulders and hips together. The distance between the shoulders and waist pieces must be made to correspond to your scale drawing. Carve hands and forearms in the same piece of wood.

Most of the time I find that the boxes my corner grocery



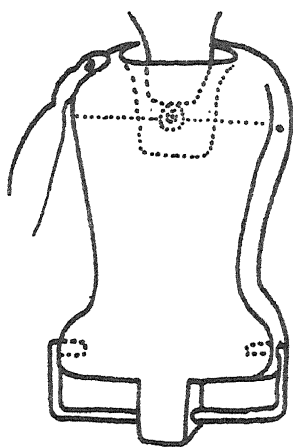
SEW THE PARTS OF THE
ABOVE PATTERN TOGETHER
TURN INSIDE-OUT STUFF
AND THEN JOIN TOGETHER

19

store has are very fine for making bodies, controls, and hands. If you wish to add a finger or knuckle to the hand you can use plastic wood, but put glue on the hand in the spot where you are going to apply the plastic wood so that it will be sure to stick.

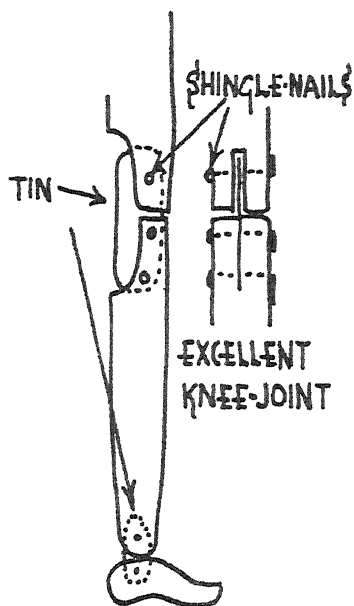
Legs I generally make out of dowling, which is purchased from a lumber yard or builders' supply company. For eighteen inch clothed puppets, half-inch dowling is large enough for the legs, but for twenty-two and twenty-four inch you should have three-quarter inch dowling. Note carefully illustration 21 and see how the knee joint is made.

Take a piece of dowling and cut it where the knee joint



BODY-FAIR

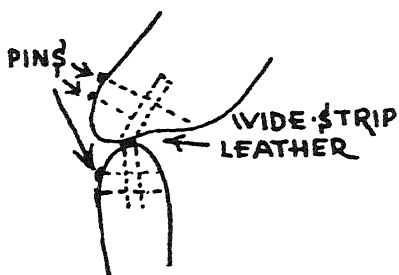
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21

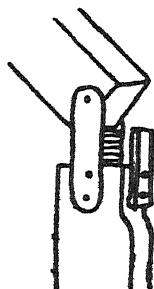
is going to be, making sure that the cut is square, not running off on some unknown angle. Cut the half round piece out behind the knee, then cut the slots for the piece of tin, (which I obtain from old tin cans with the help of a pair of tin shears or scissors) also being sure that these do not run at an angle. You will notice that the lower part of the leg pivots on the upper part. When you have the piece of tin flat, and the edges rounded and the right length, place the tin in the slot of the lower part of the leg, then drill two holes through the leg and the tin. Fasten the tin to the leg with copper wire through the holes or with shingle nails pushed through and bent on the other side. Now take the upper part of the leg, hold it very tightly in an upright position against the lower part of the leg, and again drill through the leg and tin for the point on which the lower leg will pivot. When this is done, put a piece of copper wire or nail through. If the joint is correctly made it will move as does a human knee. By that I mean that you can bend the lower part of your leg backward but not forward. If your leg bends forward, which it should not, build up the front edge of the upper and lower parts of the leg with a little plastic wood. This will stop their passing each other and will make your leg work correctly. Make both knee joints the same and then you are ready to start worrying about feet.

Certain puppets need ankle joints so the feet will move, though on others you can attach the foot solidly to the leg. I would advise in most cases attaching the foot solidly to the leg, and if you find that your puppet sways too much, then put in an ankle joint. The length of the foot should be about the same as the distance from the chin to the top of the head on the puppet head you recently completed. The hand



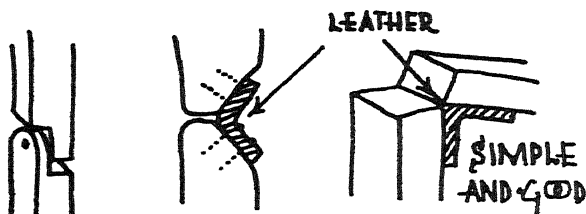
KNEE JOINT GOOD
BUT HARD TO MAKE

22



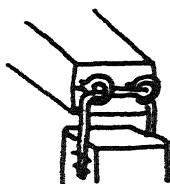
KNEE FAIR

23



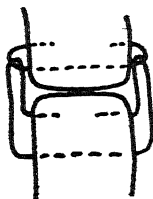
KNEE AND ELBOW JOINTS

24

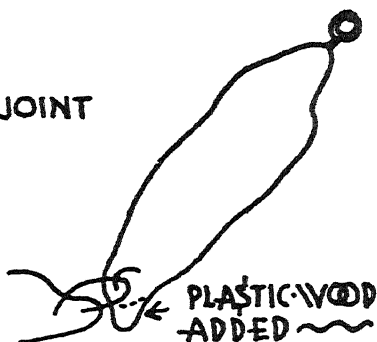


KNEE JOINT
FAIR

25



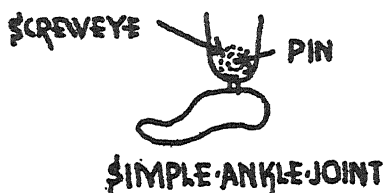
26



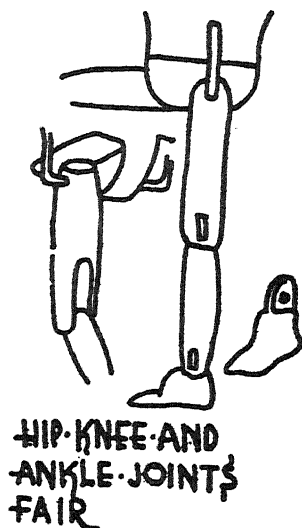
FRONT AND SIDE VIEW
OF KNEE JOINT MADE
WITH BENT WIRE

should be the same length as that from the chin to the middle of the forehead.

When you have carved the feet, you will find that most likely you must trim the lower legs around the ankles so the diameter is not too large. Placing the foot on the leg in the position that it naturally would occupy, drill through the foot from the bottom and up into the leg. Into this hole you can put a nail the same size as the drill provided you put plenty of glue in beforehand, but it is still better to



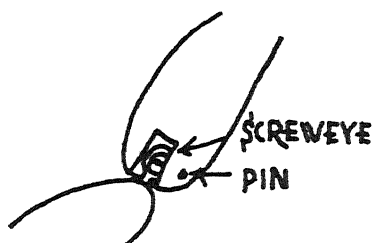
27



LINKED SCREW-
EYES WILL
WORK WELL
FOR ANY
JOINT HOWEVER
THEY ARE NOISY

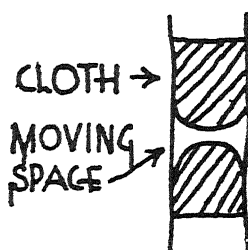
20

take a long screw and screw the foot tightly to the leg. The toe of the foot should point directly forward. If the puppet toes in, one foot will catch on the other and, if it



ELBOW JOINT GOOD

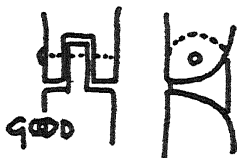
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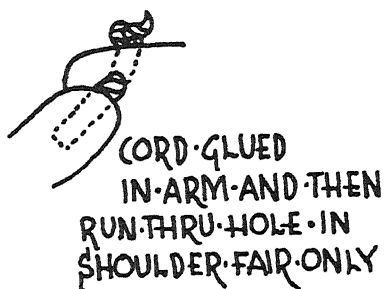


KNEE AND ELBOW JOINT

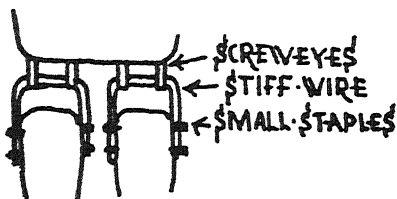
21

SOME OF THESE JOINTS ARE
SUITABLE FOR BOTH ELBOWS
AND KNEES





33



34

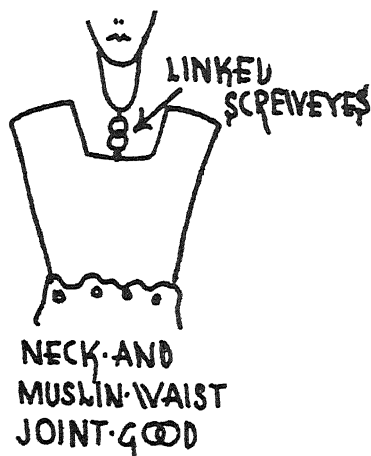


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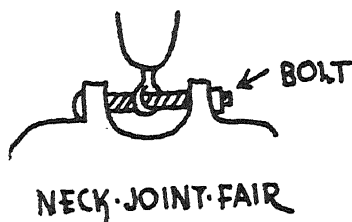
toes out too much, the puppet will not walk correctly and will most likely catch one foot against the other.

Now you should have a body, two legs with feet attached, a head, and hands with the forearms attached. Take your puppet scale and lay these parts down in their correct position on top of the scale, then join the parts together with tubes of muslin well glued and tacked to the places to which they are supposed to attach. You must observe carefully illustration 18.

The head can be attached to the body with two screw eyes. Take one screw eye and clamp it in a vice or hold it with a pair of pliers, and with another pair of pliers twist it open. Link another screw eye of the same size with it,



36



37

and then close the first screw eye. Screw one screw eye into the neck and the other into the top of the body.

Now you are ready to paint your head. See the section on painting. You are ready to costume your puppet after the paint is dry. See the section on costuming. You will see among the illustrations many different types of knee joints, manners of joining the head to the body, elbow joints, shoulder joints, wrist joints, and ankle joints. Most of these are for advanced puppeteers who wish to know different types from the ones they are using now. But the type of puppet I have just described works remarkably well providing it is made correctly. You can put a puppet together with nothing but linked screw eyes for joints, which is possibly the simplest type of a wooden puppet; or you may carve a nude puppet completely out of wood. The type I have just described is approximately halfway between these two extremes.

CHAPTER 6

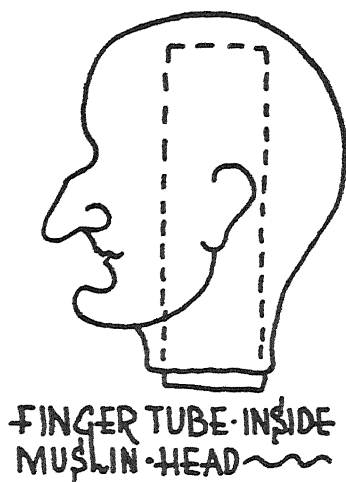
Simple Puppets

FOR a guignol head cut two pieces of unbleached muslin in the profile shape of your head and sew them together on the dotted line. See illustration 38. Turn it inside out, put a finger tube inside the head and stuff it tight with cotton. Dampening the cheeks to make the muslin stretch, if you wish bulging cheeks. Try water colors, oil, or colored crayons on a scrap of muslin and when you find the one you wish to use, go to it.

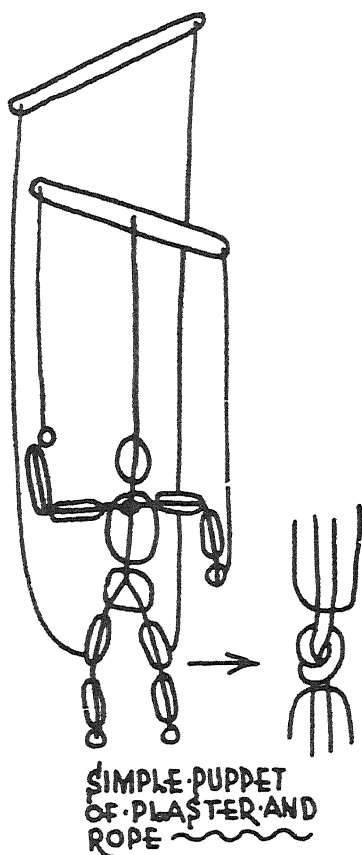
For the rest of the body, draw your pattern on some unbleached muslin as in illustration 7. Be sure to leave enough edge on the pattern for seams. You will have to have two pieces for each unit of the pattern because you will need a front and back of the head, a front and back of the body, two pieces for each leg, two pieces for each arm. Sew these pieces together and turn them inside out. Then stuff them with either tow (which is shredded rope), cotton or sand. Then sew the ends tightly together. Where your arm is to move at the elbow joint, sew across the muslin several times; do the same for the knee joint and the waist. If you are using sand, be sure that you sew with a small tight stitch. I fondly remember the first puppet I ever built. I made him of unbleached muslin and was in such a hurry to get him done that some of my stitches were not very close together. I filled him with sand, strung him on a control, and at last was ready for his first walk. As he strolled gaily across the floor, he left little trails and piles of sand, and soon the poor little fellow had one leg that was flat. If you are using tow or cotton to stuff your cloth figure, put a few pieces of lead into the hands and feet and head.

This will make the puppet manipulate much better. Sew the head to the body loosely so that the head may move; do the same with the arms and legs. If the puppet is not extremely loose jointed when you hold him in your hands, your joints are too tight and you had better loosen them now before you start to string him.

Doll bodies can be taken apart and rejointed for freer



38



39

movement and then strung up, but unfortunately they will still look like dolls and not puppets.

I recently saw a puppet made from heavy string with clay over the top of the string for the head, arms, body and legs. A much better way to do this would be as follows: Make your string base and mix plaster of Paris and shredded tow. Pat this on to the string for a head, then for arms and body and legs. When it is dry, shave it to the desired shape with a knife. This type of puppet can be easily made by very young children and can be dressed in a variety of ways. See illustration 39 for details. Note carefully the simple control.

In kindergartens and similar institutions children have made quaint little puppets from vegetables; carrots, turnips, radishes, potatoes, squash and beets all make good hand puppets. A hole is dug in the neck for the index finger; and the features may be cut into the vegetable or may be pasted on with cardboard. Even spools and clothespins have been used in some schools to make puppets.

For very young children, one can make a guignol head out of an egg shell, the large end being the top of the head and the small end the chin. Prick a hole about the size of a pencil where the finger hole of the puppet will be, and remove the contents. Trim the edges till the hole is slightly larger than one's finger and bind the edges with adhesive tape or by pasting tissue paper around them. Paint the head, roll a piece of paper into a cylinder the size of the hole and paste it in. This cylinder should be long enough so that it reaches from the top of the head to a half inch outside of the egg to form a neck. The costume is glued on to this neck. Of course this type of puppet is extremely fragile.

CHAPTER 7

Casting and Head Materials

IN addition to the ways of making heads already described, the following methods may be used. One which I recommend most highly, is this: Model your head in the round. By that, I mean that you do not have to model a front and back to your head separately, but can model the solid head as a whole. Now mix up your plaster of Paris in the manner described before and pour this mixture into the box until it is half full. Then take your modeled head and with the back of the head down, place it in the plaster. Place only the back half of the head in the plaster. When the plaster of Paris becomes fairly hard, gouge out a small hole about the size of a large marble on each side of the head with a spoon. When the plaster of Paris is completely dry, grease the exposed surface of the plaster of Paris, mix up some more plaster and pour it over the face until the box is completely full of plaster. Then, as in illustration 13, mark your head on the line A B. Cut out small pieces of tin, fiber, thin cardboard, or best of all thin celluloid and place them around the head on the marked line as in illustration 17. Grease the head and also the pieces of tin or whatever you have placed around the head. Mix up plaster of Paris and apply it to the front of the head until it is completely dry, in the same manner do the back of the head, being careful that the two parts of plaster of Paris are kept separated by the tin pieces. When this half is dry, pull out the tin and separate the two halves of the head, and you are ready to proceed with putting into the mold plastic wood, papier-mache, or whatever you have determined upon.

Another way to make a plaster of Paris cast of your plasticene head is to obtain a small cardboard box at least half an inch larger than the head on all sides, including top and bottom. Grease the inside of this box and the plasticene head. With this type of casting, your head can be modeled in the round.

If your box is not large enough, you will find that the nose will stick up in the air with no plaster on it, so before you start to cast, be sure that your box is sufficiently large to accommodate the head. When this plaster is completely dry (it is best to leave it overnight, or it is likely only to appear dry), tear the cardboard box away from the plaster and separate the two pieces of plaster. The plasticene should be easily removable, and the two pieces that you have gouged out with a spoon will insure your two halves fitting together exactly. Shellac and grease. If you are using plastic wood to make your head you can fill up one half of the mold, leaving a little bit sticking above the edge of the plaster of Paris mold. Do likewise with the other half and then place them together. It will take a much longer time for this type of cast to dry, perhaps two days, because very little air gets at the plastic wood and consequently the nitro-cellulose evaporates slowly. The only disadvantage in this method of casting is the large amount of plaster required. Hands, legs, arms, and even the torso can be cast in this manner.

If you are turning out puppet heads and even hands on a large scale, you will find that it takes a great deal of time if you have to wait overnight for each head you have put in the mold to dry. Another way of doing this is as follows:

Soak your plaster cast in water for five minutes. Then force the plastic wood into the mold, using the usual amount. Be sure that you force it in well with the fingers. Then carefully remove the plastic wood from the mold and place on a surface to dry. It would be a very good idea to build up a convex surface on which to have the front and back of the head dry. As they are hollow, the weight of the plastic wood is likely to make them sag. You will find that in this manner you can turn out many heads from the same cast in a day.

A simple material for making puppet heads which very young children can work with is the following:

Crumple soft newspaper and form a small ball around the first finger; thin ordinary Le Page's glue with warm water and place it in a small open mouthed vessel. Tear more newspaper into one-half inch strips about four inches long. Dip these in the glue and lay them in a criss-cross manner over the newspaper ball until you have achieved the shape of a head. Small wads and pieces of paper dipped in the glue and held in place by more strips of glued newspaper can be added to the main head for noses, eyebrows, chin, and mouth.

Start with the back of the head, for it is simpler and less irregular. Press bits of paper mixed with glue or paste into the cast, being sure they overlap, until you have a layer. Repeat this, pasting in paper until there are ten or twelve layers. Press down upon each piece to preserve the details of the cast. A paper fringe around the top of the cast can be pressed back so that the edge of the half head will be definite.

Repeat this process for the face, making sure that the

paper is firmly pressed down to preserve the features. Let the paper dry in the cast about half an hour, long enough to be firm but not hard and inflexible. Remove the halves from the casts, cut off paper fringes to the edge of the mold and fit the halves together. Paste two or three layers of bits of paper over the junction to hold the two halves together, and let the head harden. Shellac inside and out, and paint with oil, tempera or water colors, remembering the effect of the stage lights on the colors and the character effect. Principles used in ordinary makeup may be followed. Crepe paper or yarn may be glued on for hair, unless it has been modeled on the head.

Model your plasticene head in the round, grease it, mix Le Page's glue with a little water and heat. Tear up tissue paper into strips a quarter to a half inch wide and three inches long. Dip them in the glue and apply them to the head in a criss-cross pattern until you have about eight layers built up. Leave to dry. When dry, take a razor blade, cut the head in half and remove the plasticene. Crumple ordinary newspaper into small balls, dip them in glue and fill the interior of the head with the newspaper. Put the two halves together and bind them solid with more strips of tissue paper dipped in glue. Be sure to place a piece of wood in the bottom of the neck to screw a screw-eye into before you put the two halves together.

Recipe for Papier-Mache

Mix cold water and two heaping tablespoons of ordinary flour together to the consistency of thick cream. Then add approximately two cupsful of hot water. Place in a double

boiler, put over the fire and boil for two minutes, stirring constantly. Mix in a few drops of oil of cloves to keep the paste fresh. Tear newspaper into strips a quarter to a half an inch wide and three inches long. Soak then in water for half an hour. Remove the superfluous water. Be sure the cast is shellacked and greased before you start. Then dip each strip into the flour paste, press the strip into the mold and continue to do so with piece after piece until the inside of the mold is completely covered. Put the strips in with a criss-cross pattern to strengthen the layer. Be sure that you press the paper down firmly into the eyes, nose and mouth.

If you can find newspaper of another color, use it for the second layer, if not continue with the same newspaper until you have five or six layers of paper. If you have used a second color newspaper the two colors alternated will help you make sure you have completely covered the inside surface with each layer. When this paper is dry remove the two sections of the head, trim them with scissors until they match, put a block of wood in the neck with glue, and then bind the two halves together with more papier-mache strips. Plenty of glue on the piece of wood that you have put into the neck is very important, because that piece of wood must receive the screw eye for the neck joint.

Papier-mache may be used for making heads. Tear the paper into small strips and apply with thin warm glue. If possible, use newspaper of two different colors, alternating the colors as you apply each layer to distinguish between layers.

Additional Recipes for Papier-Mache

Make a paste by boiling a pound of flour in three quarts

of water, adding a teaspoonful of alum. Soak newspapers in this paste. Work until the whole mixture is the consistency of putty. Place in your cast in the same manner as plastic wood.

Shred newspaper into the smallest possible bits, soak in caustic soda for several days, drain off the water, mix glue thinned with hot water into the pulp. Let the pulp drain upon a linen covered frame. Force this into the mold and let harden. A convex mold held with pressure against the back of this mixture will insure a better casting. It is really best to use casts of type metal for this sort of work.

Tear a newspaper into small pieces and soak overnight in water. Squeeze as much of the water as possible out of the soaked newspaper, then with the fingers pluck into small bits. Add a tablespoonful of paste (see paste recipe) and one teaspoonful of plaster of Paris to a cup of plucked paper. Work this mixture in your fingers until it becomes like modeling clay. Model your head and leave to dry.

Tear or cut newspaper into pieces a quarter of an inch square or smaller. In eight quarts of paper and water, put a stick and a half of caustic soda. The caustic soda causes the paper to break into smaller pieces by rotting it, and after it has become pulp, drain off the water. Take one cup of this paper pulp, dry it, and mix it with one-half cup of warm water. Make a glue by mixing one-half cup of water with a half cup of flaked glue; heat this and add to the paper pulp. Add to this a half a cup of boiled linseed oil. Stir and gradually add three cups of whiting. Apply in the mold while keeping it well stirred, and before it has a chance to start hardening. You can make a quantity of the paper pulp and mix it with the other ingredients as needed. Add more

water and paper pulp if you wish to increase the amount slightly.

Stereotype wet mats known as "Nu Tex D" (Burgess Cellulose Co. of Freeport, Illinois) can be used, but the method is really too complicated for most people. A composition of paper pulp, resin, glue, acetate of lead, and a dry oil are sold under the name of ceramic papier-mache. This May be used for heads.

Paste Recipe for Papier-Mache

To one cup of flour add enough water to make a thick flour paste. Mix with two cupsful of boiling water. Add one teaspoonful of powdered and one teaspoonful of liquid glue. Cook twenty-five minutes over a slow fire, stirring the paste constantly. Use when cool and keep in an open container.

To preserve flour paste, mix it with a little oil of cloves. The same paste can then be used for days.

A teaspoonful of boric acid to a pint of water in the water in which you soak your paper when you're going to make papier-mache heads prevents the paper from mildewing.

Masks

I have often thought that it would be possible to build a set of puppet bodies, then make the costumes so they could be taken off and put on. Naturally there would have to be snaps on the costumes. Then instead of having a face or a puppet head all modeled completely, one could just have a round egg-shaped form. On to this form could be slipped masks for different characters. Masks of this type can be made in this manner. Model the plasticene into the desired character you wish to have, grease the face, cover it tightly

with thin cheesecloth and over this lay papier-mache in the way you would if you were putting it into a plaster mold. When the mask is dry, lift it off and paint it. The plasticene head would have to be the same size as the basic head on each of your puppets so that the mask would fit exactly.

Buckram Head

Model your head in plasticene in two pieces. Take a piece of thin buckram larger than the front of your head, soften in hot water and, using the buckram on the bias, lay it over the plasticene model. Force it well down into the eyes, mouth, sides of nose, etc. Take common straight pins and stick these through the buckram into the plasticene around the base of the nose, the eyes, the mouth, etc. You may have to cut the buckram in spots to make it fit and then overlap it. You will find that pins hold it down and keep it in shape till it dries stiff. When it is dry, shellac it thoroughly. When shellac is dry, remove the pins. Join the front and back together with adhesive tape, papier-mache strips, or strips of cloth dipped in glue, and paint as desired.

Silk Head

A way to make heads that I have worked out and found to be very successful and cheap is this: first raid the rag bag and sort out all the pieces of light weight silk. Cut them up into small pieces and put them in a pile. With plasticene model the front and back of the head together (in other words, in the round). When the head suits you, take a knife and cut it in half. Place the two halves on a board. At the paint or hardware store, buy some glue, either drop glue, pebble glue, gelatin glue, or something similar. Heat the glue in a

double boiler (so as not to burn it), then coat one half of the head with glue. When it is covered, take some of the small strips of silk and lay them down on the head, being sure that they overlap.

You will find that the silk will stretch and bend into almost any shape or corner. When you have about three layers of silk leave that half and do the other half. When the glue is dry, remove as much of the clay or plasticene from the inside as you can without scratching through the silk. Then coat the two insides with glue and put a couple of layers of cotton cloth inside to strengthen the silk; when dry join the two halves together with silk, and you will have a light, strong head. This method does away with casting, and I believe fairly young children could do it without getting all stuck up.

Plastic Wood Formula

Fuller's 232 lacquer mixed with wood flour makes a plastic wood. Add Castor oil if you wish to slow up the drying process. You can also mix wood flour or very fine sawdust with clear lacquer from the ten cent store, or with collodion (costs forty cents a pint, contains a solvent, with alcohol and ether in equal proportion).

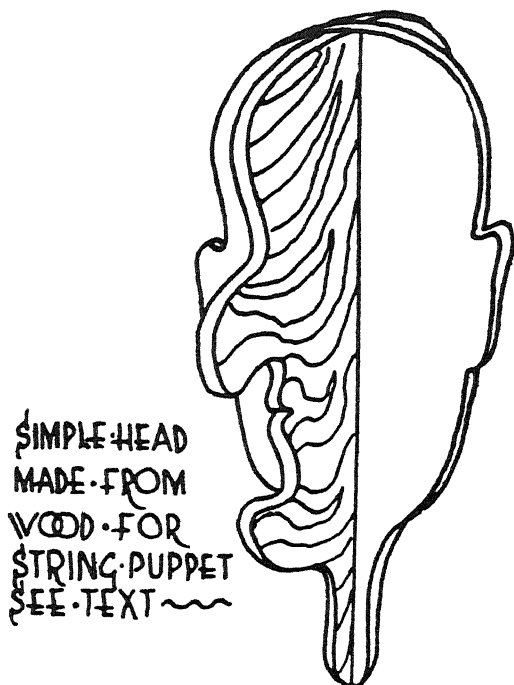
Plastic wood shrinks and if you fill your head solid, the shrinkage will be great and your head will most likely crinkle and crack. Therefore use the plastic wood in thin layers as much as possible. This cuts down the shrinking. I have had some puppeteers tell me that a certain type of plastic wood they were using shrank at least half an inch. Of course if this happens to you, immediately change the brand.

Another variation in using plastic wood is this: soak plas-

ter mold in water for five minutes. Beat plastic wood into a large pancake and force it tightly into the mold. Mix up plaster of Paris and give the inside of the plastic wood mold a thin coating of plaster of Paris. When plaster of Paris is dry, remove plastic wood and plaster of Paris together from the mold and set to dry.

Other Heads

A simple head may be made by cutting from a flat piece of wood the outline of the head with the nose, mouth, chin and neck. See illustration 40 and note how this piece of wood is cut in half and glued at right angles to another



piece of wood with the outline of the front of the face. The forehead, cheeks, nose, chin and neck are formed with bits of cotton or rag and are kept in position by gluing strips of silk or muslin from one piece of wood over the padding to another piece of wood. When these are all in place, build up the face with pieces of silk or muslin dipped in glue similar to papier-mache. When it is done, shellac, then paint.

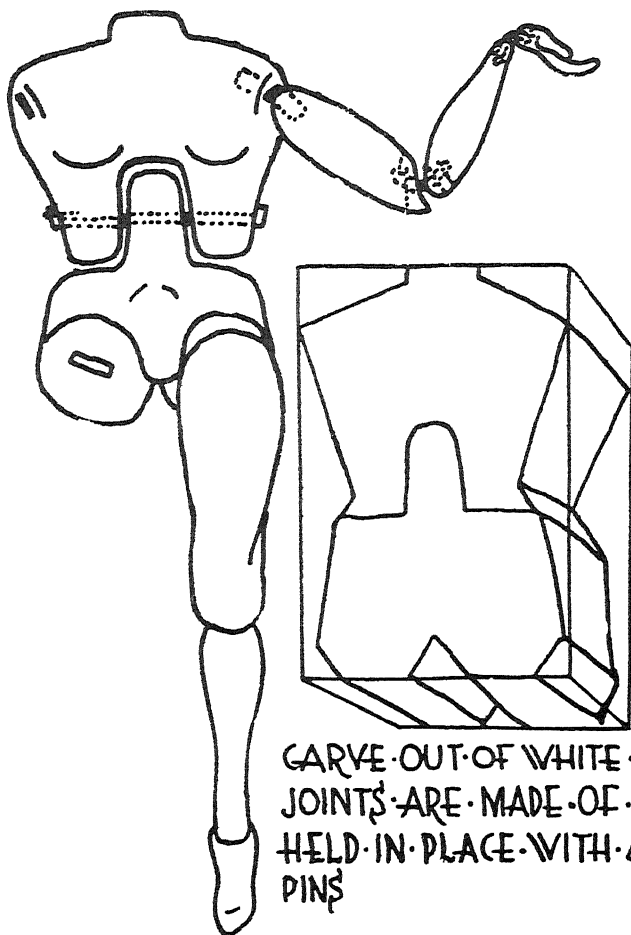
Chamois and linen may be used for heads in a manner similar to the use of papier-mache. Soak the chamois in water and force well into the plaster cast. Paint the inside of the chamois with glue and allow it to dry. Lift out the chamois, trim with scissors, stuff the front and back of the head with newspaper and bind together with adhesive tape. The surface of the chamois has a remarkably fine texture. If you wish to strengthen it, you can shellac the outside, but it will destroy that fine surface.

Doll heads may be remodeled and rebuilt with plastic wood into puppet heads if first the surface of the face has been roughened with sandpaper. Otherwise the plastic wood will not stick.

Plaster of Paris may be cast into a plaster of Paris cast again provided that you have shellacked and greased your cast well. If you are going to use it for a puppet head, mix Belgium textile or tow (shredded rope) with the plaster of Paris to give it greater strength and less tendency to chip. Boil the plaster of Paris in a solution of boric acid and it will harden. This type of head is very heavy and awkward to handle.

Wooden Puppets

The best head that can be made for a puppet is the head that is carved in wood. As to the types of wood to use,



mahogany, balsam, Alaska cedar, linden wood (such as Richard Teschner of Vienna uses are good), but the best of all is sugar pine. Perhaps the lumber yard with which you deal has never heard of it under that name. If so, ask for white Idaho pine. You may not be able to obtain a piece

wide enough for carving a head. It can be laminated to form a block large enough for your head. What I generally do is take the telephone directory and look under pattern makers. Then I choose the one that is nearest my house and hunt him up. Pattern makers use this wood out of which to make their patterns, and once a pattern has been made and cast, the remaining wood is of very little use to them, so I offer them a dollar for enough big laminated blocks to make a dozen puppet heads.

On your puppet scale determine how large a block of wood you will need for your head. Then cut your wood to this size. Be sure to leave a neck. Draw a profile of your head on the thickness of the block; then place the block in a vice and with a coping saw cut out the profile. You must be very careful to cut squarely. Then mark the back of the head and cut it out. On the front of the block draw the outline of the full face. With your coping saw cut this out. Now is the time that you will bless sharp tools. With your knife round off the top of the head, the sides of the head. Above the cheeks start cutting away places for the eyes. Remember that once you cut something away, it's gone, and you will have to wait until the rest of the head is finished, then build it up with plastic wood. That is, if you want it back. Keep on carving, until your wood assumes the shape of a head and the character which you desire. With a small, rat-tailed file, file the surface down, then finish with sandpaper. As this pine has a very good surface texture, one sometimes does not want to paint it. If not you can use colored crayons for the few colors you will need. Otherwise use paints.

To make the complete body of wood, look closely at

illustration 41. The body is first cut in a single piece, then the waist joint in a tongue and groove joint. When cutting the waist joint be sure to cut it square or else it will not move with the ease it should. Make a long drill from a piece of bailing wire and drill the hole from side to side through the waist joint. Carve the front of the tongue and groove joint so that the body will move; then the rest of your body till it is done. Watch the grain of the wood, for if you cut into a grain that sinks into the body, the chances are you will split something.

Continue drawing the plans on the wood, then cutting as much of them away with the fret saw as you can before carving.

When all the carving is done, take the file and file down the surface of the wood, then have a go at it with sand-paper; you will be surprised what a surface you can get. I generally wax my puppets, rubbing the wax well into the wood; this protects them and hardens the surface.

Take a long piece of leather about an eighth of an inch in diameter and run it through the waist joint, fastening it at the ends with pins driven through the leather into the wood. The rest of the joints are made with little pieces of leather glued and pinned into slots in both pieces and joined. Notice in the drawings the little piece of wood that hangs over the arm and knee joint, and the flap at the shoulder; these keep the joints from bending in the wrong direction. Put the head on the body after the rest is all joined together. I bend pins into a U shape, drive them into the wood and attach my strings to them.

There are many things you will have to work out for yourself, such as the kind of leather, the place to put the

slots for the joints and so on. These are hard to put into words, but I hope you will be able to work them out.

Clay Heads

Clay heads may be made with the following clays:

1. Chester clay. Cone 3 (2100 degrees F.) firing.

2. White slip. Cone 6 firing.

Feldspar	30
Flint	25
Eng. china clay	25
Mica kaolin	20
Sodium silicate	1
Water	35

Grind in ball mill several hours.

3. Pottery clay. Cone 3 firing.

Lincoln clay	35
Chester clay	30
Flint	25
Spar	10
Barium carbonate	1

4. Terra cotta finish by adding to pottery clay 40 of grog.

5. White burning clay. 1920 degrees F.

Wilhelmina or Oregon clay	55
Flint	20
Feldspar	25

For slip add 35-40 of water to either this or the pottery clay.

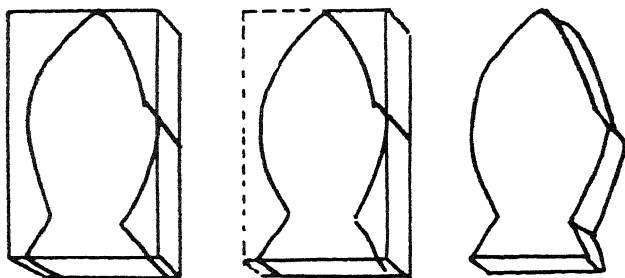
CHAPTER 8

Hair and Hands

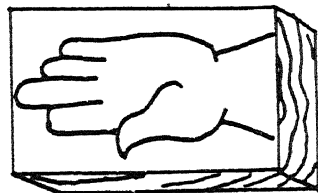
HAIR can either be modeled on the plasticene head before it is cast, or made from yarn, silk, fur, wool, frayed hemp or real hair.

In making hair on your puppet use the toe or heel of a stocking for a foundation. On this you may sew yarn, lamb's wool or cloth strips for hair. Before sewing, this may be dyed any color that you wish. Fur makes good hair and does not need a stocking foundation, although sometimes it is difficult to get the color one desires. Glue the stocking foundation on the head after the hair is sewn on and after the face is painted. Hair may also be modeled directly on the head with plastic wood and painted at the same time the face is painted. I have found that dyed lamb's wool or ordinary knitting wool and fur are among the best materials to use as they give you a different texture from that of the face. Crepe hair, which is obtainable from a costumer, does not look well on a puppet.

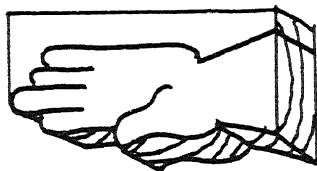
Hands carved from wood are the best. You may use



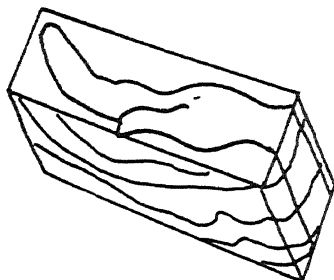
THREE STEPS IN MAKING A SIMPLE HAND



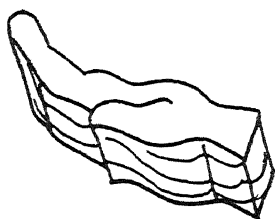
MARKED·ON
BLOCK·OF ~
WOOD ~
VARIOUS·WAYS·OF·STARTING·WOODEN·HANDS



PART·OF ~
HAND·CUT
AWAY ~



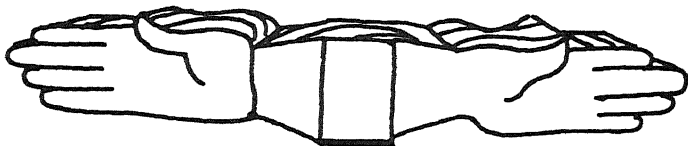
OUTLINE ~
DRAWN·ON
EDGE·FIRST



PART·OF ~
HAND·CUT
AWAY ~

the same kinds of wood as are used for the head. Grocery store boxes are satisfactory. They have good soft wood, and are easily obtained. Your puppet's hands may be as simple or as complex as you wish to make them.

When you start to carve, block the hands out on a piece of wood in the same manner that you did the head. Cut them with a coping saw, carve them down with a knife and eventually finish with sandpaper. Be careful that you do not make two right or left hands. Unless you are a skillful carver, I would never advise making fingers that are separated because they either get broken off or you cut them off in the process of carving.



MAKE • BOTH • HANDS • ON • SAME • BLOCK
AS • IT • WILL • PREVENT • YOU • MAKING ~
TWO • RIGHT • OR • LEFT • HANDS ~~~~~

Hands may be made quite easily with wire. Form a piece of copper wire into a hand as in illustration 45, leaving plenty of wire extending for a wrist. Wrap this wire with very thin strips of muslin until the shape of a hand is built up. Dip in shellac and when dry, paint. Another way of proceeding after you have gotten the copper wire into the shape of a hand is to build up the fingers and the palm of the hand with plasticene. Then take thin strips of silk, dip them into thin glue and wrap them over the plasticene.

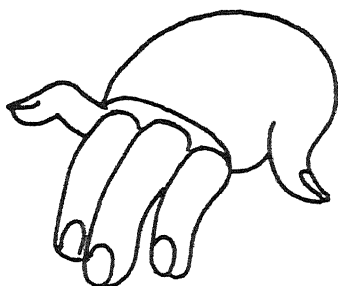
Leave them to dry. Sandpaper if necessary. You can use Le Page's glue; or better yet, buy some gelatin glue from a hardware store. It seals up all the small defects in layers of the silk strips. When dry, paint.



HAND • MODELED
OVER • FRAME • OF
COPPER • WIRE • WITH
DENTAL • WAX • THEN • WRAPPED
WITH • TAFFETA • BINDING ~~~

45

On a piece of lead a quarter of an inch thick, block out a hand with a pencil and saw it out with a coping saw. Then with a sharp knife trim it into the shape you wish and you



MOVABLE • FINGERS • ATTACHED
WITH • TAPE ~~~~~



A·HAND·1\$·A\$·LONG·A\$
THE·DI\$TANCE·FROM·THE
MIDDLE·OF·THE·FOREHEAD·TO
THE·CHIN

47

will find that you have a hand that can be bent in any form you wish. It can also be bent to carry an object on the stage and then bent back to its former position when the puppet has finished the scene. This type of hand can be made very quickly and I offer it for that reason.

If the hands of your puppet have the fingers spread apart, run thread from the end of one finger to another. This will stop the strings catching in the fingers and tangling the puppet.

Birds and bats can be made with slight wooden bodies and wings of rubber inner tubing.

CHAPTER 9

Painting Puppets

STRONG, vigorous painting is best for puppet heads. Shadows can be painted on. Remember the effect of the stage lights. Almost any color that can be applied to a surface may be used: water colors, opaque or poster colors, kalsomine, oil color, house paint. Color crayons, dye and other media may be used. These we can simplify into two groups, colors with a water base and colors with an oil base. Kalsomine, poster color and opaque color are almost the same thing, being a paint with a water base that is opaque when applied to a surface. Straight water color is not opaque. In the artists' oil groups there is a combination of opaque and transparent colors, such as rose madder, which is transparent, while ultramarine blue is opaque. For most purposes, if you are not building professional or semi-professional puppets, opaque colors are the best because they are easy to work with and dry quickly. With opaques you will not be able to have quite the variety in ways of painting that you will with artist's oil colors so I will tell you a little about both of them.

The color list which follows is given for artist's oil colors, so if you are going to use opaque colors, ask your color man for the opaque color which matches most nearly the color you are buying. The colors with asterisks may be dispensed with if you feel that your costs are running too high.

White	Ultramarine blue
* Rose madder	Yellow ochre
Vermilion	Cadmium yellow
* Prussian blue	* Purple madder
Cerulean blue	

You will find that rose madder is a transparent oil, ver-

million is an opaque, Prussian blue is transparent if thinned with a medium, cerulean blue and ultramarine are opaque, yellow ochre and cadmium yellow are opaque unless thinned with a medium. Purple madder is transparent. If you remember from your early painting days that red and yellow made orange, blue and yellow made green, red and blue made purple, and a few other of those simple mixtures, you will have no difficulty. If not, experiment by mixing the colors together and apply the results on little pieces of paper, noting on each piece of paper what you did to achieve that color. In this way you will become familiar with the colors and what they produce when mixed together.

In painting with oil paints, use stiff bristled brushes. You can buy a cheap variety at an artist's supply store or a paint store. If you are painting with water colors, you will need camel's hair or poster lettering brushes. Drive a small tack into the top of the puppet's head and hang it by a thread at a convenient height to work on. This will keep the paint from being scraped off as it might be if the head were placed on a board or newspaper.

The manner in which I paint heads is as follows: First of all I make a general flesh tone and paint this completely over the face, the neck and up to the places where the hair is going to be. This flesh tone is made of white, a touch of rose madder, yellow ochre and cadmium yellow. You will have to experiment a bit because it is impossible to give you the exact quantities.

If the puppet is an old man, keep this face tone light. If it is a Chinese, use more yellow ochre so that the face tone becomes more yellow. When the head is completely painted, take a small dab of vermilion on the end of your brush and

touch it to the middle of the forehead, the two cheeks, the end of the nose and the chin; then work this into the base color. With a little cerulean blue or ultramarine blue and rose madder mixed together with a little white, paint the space between the top of the eyes and the eye lashes, underneath the nose, underneath the chin and behind the ears. Work these into the base flesh tone, but do not work them in so much that they lose their shadow value because it is these shadows that help your head carry. Paint your mouth, making the upper lips darker than the lower lips. Vermilion is the color one generally uses, or vermilion and rose madder mixed together. Now take white and with just a touch of yellow in it, paint the complete eyeball, making the paint quite thick. Then take ultramarine blue and purple madder. Mix them together. You will find that it produces a color that is almost black. The reason that I have not included black in the color list is that black is an impenetrable color and usually becomes dead when applied to any surface. But ultramarine blue and purple madder, when mixed together, produce a color that has life and is sufficiently dark to answer your purpose. With this color, paint the iris and pupil over the white, being careful to lay the color on top of the white in such a manner that the white does not mix with it and lighten it. With a fine brush and the same color, outline the upper lid of the eye and part of the lower lid. Then paint the nostrils and the center line of the lips, because it is always the center line which gives the mouth its character. A few touches here and there should complete your head.

You will have to do a great deal of experimenting with the painting of heads because no one can tell you on paper how to paint. You must work it out for yourself. With

the base flesh color that you have mixed up, paint the hands, perhaps indicating a finger or two with a darker color. When the head is completely dry, shellac the eyeball, which will cause it to glisten and enhance the appearance of your head. Clean your brushes when you are going to put them into another color, otherwise your face will be gray and will look very muddy. Paint the feet with whatever color goes with the costume, or black.

When painting heads, if you are not skilled at it I recommend painting them, then placing them on the stage before the stagelights and walking twenty or thirty feet away to see if all the features carry. Remember that the things which make a head carry are the shadows thrown by the hollow under the eyebrow, under the nose and chin. Of course, this is when the puppets are lighted from above, which is usually the case. The shadows can be painted in, but the best way to get a head to carry is to model or carve it so it will make these shadows.

Among puppet builders there is some difference of opinion as to whether a puppet should have a glossy or dull surface on his face. I believe that his face should be dull, although it is largely a matter of personal opinion. If you desire a gloss surface, the enamels that are sold in ten cent stores are good to use. If you wish a mat surface you may use kalsomine, opaque colors, poster paint or artist's oil color, provided you mix the latter with gasoline, not turpentine. Gasoline gives it a dull surface generally.

A pure white skin looks ghastly, but can be used for a ghost or a clown. When you paint your heads, be bold, not timid. Do not use black. Use clean brushes.

Use a piece of glass with white paper underneath, or oiled wood to mix your oil paints on.

CHAPTER 10

General Notes

YOU must be very careful to preserve the unity in your puppets, not to mention unity in the whole production. I mean by this that you should not use twenty-four inch puppets with sixteen inch puppets unless you are after some certain effect. Also, you should not use puppets that are made with plastic wood or some similar substance with cloth puppets except in some odd case as the scare-crow in the "Wizard of Oz."

Puppets with eye lashes (yes, I had a student who used the bristles of a brush for eye lashes), with painted finger nails, with rings and jewelry in abundance are found to be quite hopeless on the stage. These things are not needed, and when one starts to work with so much finicality the puppet does not carry beyond the first few rows. I must add however that if you are building a puppet for close inspection these things might be added, but it is a good rule to strive for broad effects, suggestion rather than detail. Let the imagination of the spectator supply the eye-lashes.

If any joint of a puppet will stay in a set position, this joint is too tight. A puppet must manipulate and move freely.

Try to build all your puppets one size. Do not build a cast for "Cinderella" eighteen inches high, then one for "The Three Pigs" twenty-four inches high because some day you might want to combine puppets from both casts into a new show. Also the properties you have built for "Cinderella" could never be used with puppets of a different size.

Remember that children are smaller than adults, and when you build your puppets build them accordingly. The twenty-four inch adult can be supported by a sixteen inch child.

Necks may be disguised with chamois skin or flesh colored silk.

Weights may be put on the puppet's feet if necessary. Cut from a piece of one-sixteenth inch sheet lead a piece large enough to fit the bottom of the foot. Tack and glue to the bottom of the foot. Another way is to drill a hole into the bottom of the foot and fill it with lead, and then put plastic wood over the surface. With cloth puppets, you naturally put the lead inside the foot.

Gesso may be used for building up features on a puppet head, although plastic wood is greatly superior.

Always slightly exaggerate the size of the head, hands and feet.

For holding things together use glue, never paste.

Many puppeteers have had their first start and inspiration in the paper theaters of childhood, and in case you are interested in this type you will find in the back of this book a list of places where paper theaters may be obtained today.

CHAPTER 11

Costuming

BEFORE you start to make costumes for your puppets, it would be a very good idea to visit all your friends and relatives and ask them if they haven't any old scraps of cloth, old pieces of jewelry, old shoes, or any thing else that they would like to get rid of. You had better explain that you are not going into the rag business, but are merely building puppets. When you have accumulated a great deal of material, either donated, stolen or purchased at local rummage sales, sort it out and place it in boxes, one box for silks, another for cotton, and so on.

If you are doing a period play, go to the library and search through books on costumes for costumes of that period; or if you are doing a very familiar fairy tale, find a well illustrated copy of it in book form and perhaps you will find that you can profit by the work of the illustrator. Make careful color notes of the costumes. When you have decided what each person is to wear, make a list of the articles needed. Go through your boxes of materials and bring out the ones that will be suitable for the puppets you are going to costume. Cut paper patterns and experiment with them to be sure that your costumes are going to fit your puppets. It is most important that plenty of room be left for the puppet to be manipulated. Also remember the fact you may have to hide the puppet's neck joint.

Even if a piece of cloth is very beautiful and seems to be the only thing you have that is suitable for some particular purpose, discard it if it is old and is beginning to tear, because it only means that in a very short time you will have to build a new costume. Avoid patterns in your materials

unless they are very small and blend together at a distance, forming a solid color. In your costuming remember that a king in cotton robes does not have the grand and stately look which a king in velvet robes would have. Even if it seems to you that a piece of velvet and a piece of cotton look similar at a distance, there really is a great deal of difference in texture. To make your figure appear rich and regal, you must use material which is rich and formal. Also try to get a variety of textures into your costume. That will give life to it because each one of those textures takes the light in a different manner.

The costume must be sewn and tacked on to the puppet piece by piece. For instance, put the sleeves on first, then the bodice, then the waist, and sew together.

Since colors should be simple and direct, watch the color combinations of your puppet costumes. Because of the strings, it is generally easier to sew the costumes on the puppets and not to attempt to change garments, but to make a duplicate puppet for a costume change. Nevertheless snaps can be used and the costume changed. Be sure that the costume does not interfere with strings and joints. Keep it simple, eliminate all possible details. Light-weight material, which can usually be found by a bit of foraging, is best.

When costuming, use material that is very flexible and preferably, thin. The first requisite of a puppet is that it must be able to manipulate, and if you have it covered with a lot of heavy, binding drapes there is small chance that it will work as it should. Keep the costume loose (around the puppet's joints) so it will not bind. Keep away from patterned materials; if you must use them, use those with small incon-

spicuous figures which will help give body to the cloth. Try and get variety of textures into your costumes. Simple people have plain clothes while the kings and princes have rich textures and colors.

Oil cloth is a good material with which to cover shoes to get a patent leather effect.

Stockings for your puppet can be made of real stocking material. Be sure and sew up the back of the leg so the seam is in the right place.

Puppet dragons and animals with movable jaws or tails need some sort of material to hinge the movable member. For this and many similar purposes leather lasts longer than any other thing I have found. Glue it and tack it, but keep the glue off the leather at the place where it is going to bend. Otherwise the leather will rot and soon break.

Leather which is too heavy for costumes and which binds the puppet so that he cannot manipulate can be made thinner by filing and sandpapering.

Any fur store has glass animal eyes which can be purchased very cheaply. They come one on each end of a short piece of wire. Cut the wire so that at least a quarter of an inch remains connected to the eye and then drill a hole, if possible, into the head and affix the eye with glue.

Animals with fur can easily be made out of wood or cloth, and fur scraps purchased from a furrier can be applied over the wood or cloth with glue and tacks, or by sewing.

To make a coat of mail, use an old Turkish towel or a towel with a rough surface. Out of this cut your mail pattern and fit to the puppet to be sure that there is enough and not too much. Then paint the surface of the toweling, shellac with bronzing liquid. Over this dust silver or aluminum

bronze. Rub it in well with your fingers and leave to dry. When dry, brush the surface to remove the superfluous silver and to raise the nap. Sew it on to the puppet and you have a coat of mail.

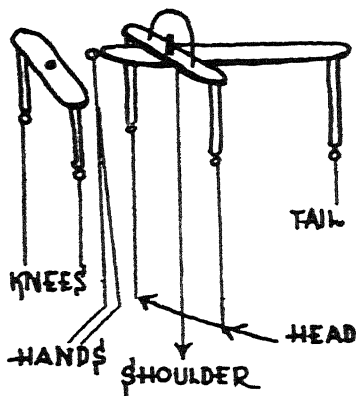
To make armor, cut buckram in the shape of the armor, fit it on to the puppet, and sew it. Then take heavy lead foil and glue it on to each section of the armor. Be sure to leave enough freedom when you cut the buckram so the puppet will manipulate.

CHAPTER 12

Controls and Stringing

WHEN you have looked at the controls (illustrations 48-57) and decided upon the one you will use, build it. The size of a control depends upon the length of the strings. If your control is too small, you will not get sufficient leverage to make the puppet manipulate. Keep your controls as small as possible. The control for a puppet was not invented by any one person as far as we know, and you will find that most of the marvelous joints, tricks and controls you invent have been worked out long ago.

You will notice that illustration 48 has doweling extending below the control so that when the control is dipped

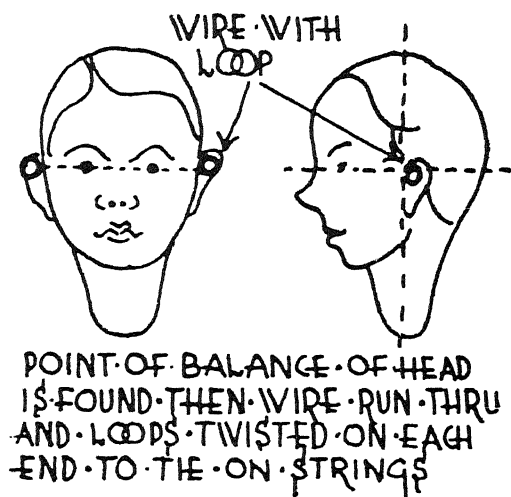


DOWLING IS ATTACHED TO
GIVE GREATER LEVERAGE
WHEN LONG STRINGS ARE
USED. NOTE THE HANGERS
ON ALL THE CONTROLS ~

forward, you get an extra leverage. This is for a puppet with very long strings. On one of my stages we use nine foot strings, and the length of the foot bar is not over ten inches.

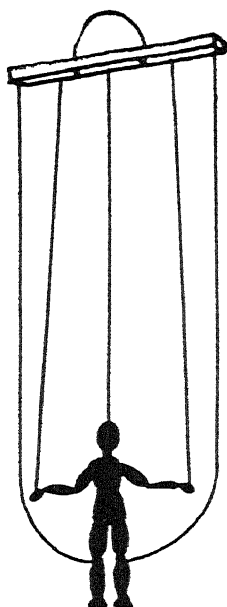
Controls which have a strap over the top through which to put your hand are very poor if you wish to achieve good manipulation. There is no necessity for a strap unless occasionally you hold a puppet in each hand.

If your stage is built, it is better to string the puppet on the stage than off because it is easier to have one person stand on the bridge and hold the control while another sits on the stage floor and ties the strings than it is for somebody to perch in mid-air on the top of a stool and another to squat in some uncomfortable position on the floor while tying the strings. The bridge rail of your stage should come just above the waistline, and the control should be held at the level of the bridge rail. The per-

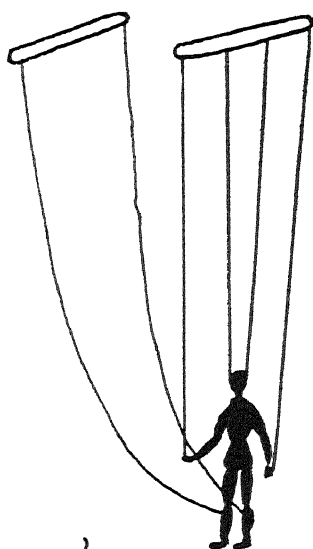


son who is holding the control on the bridge should hold it steady at this height and level. If you rig up a clamp arrangement to hold the control one person can string the puppet. If you have an abundance of screw eyes, you can screw them into the controls to which to attach the strings. But most of us are not overly endowed with screw eyes and just drill holes through the control in correct places for the strings.

There should be one string to the shoulders. It is better to have a string from each shoulder running upwards and joining about two feet above the puppet, and then continuing to the control as one string, or two strings all the way up. You may place tacks on the puppet where all the strings



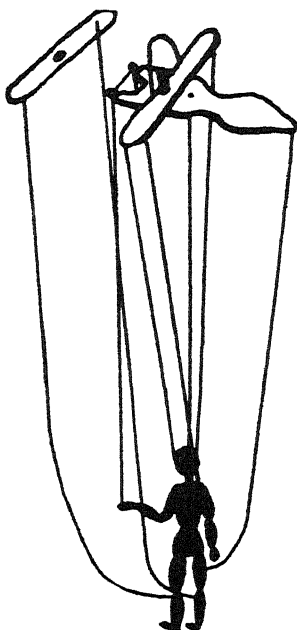
GOOD FOR CHILDREN



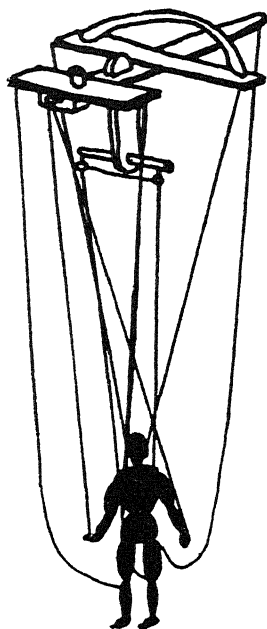
ALSO GOOD FOR CHILDREN

are going to be attached, if the puppet is built completely of wood. With plastic wood heads, some puppeteers place a screw eye on each side of the head. I am not in favor of this because they tend to pull out, most likely at some crucial moment. What I do is this: first of all I locate the point of balance of the head. See illustration 49. I drill a hole from one side of the head through to the other, then I run a piece of copper wire through the hole and make a small loop on each end of it. This will not pull out and can be attached to any type of head.

For the hands, I take straight pins, cut the heads off, bend them into loops and force them into the hands if they



ONE OF THE BEST



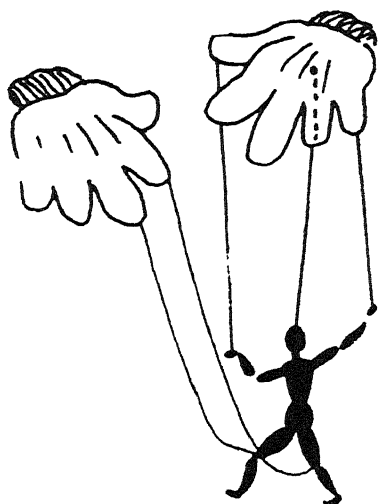
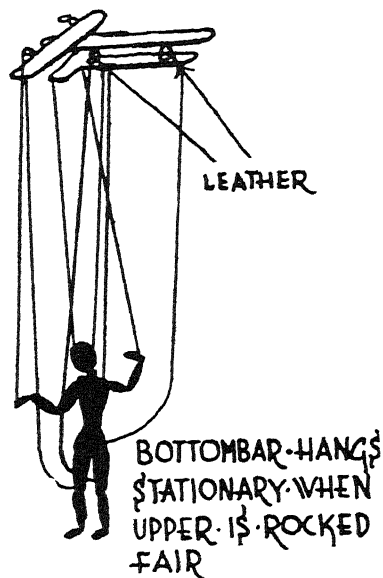
SHE'D A GREAT DEAL

are made of wood or plastic wood. A hole can be drilled through most hands, a string run through this and then tied back on itself. For the shoulders, knees and tail strings I generally use tacks. If the puppet is a stuffed figure made of unbleached muslin, I take a very, very fine wire and run it through the costume and through the muslin of the body, and make a small loop. To this loop I tie the strings.

The first strings to be attached are the shoulder strings or string. If there are two shoulder strings, see that the puppet hangs level, not with one shoulder higher than the other. Next string the head strings, with the same tension which the shoulder strings have, then the tail string, leaving the tail string long enough so when the puppet bows his head his whole body does not bend at the waist. The hand strings I generally run through a screw eye on the control, making one continuous string. With the hands strung in this manner, the puppeteer can move either hand regardless of where he catches hold of the string. The next thing to string is the foot control. This must be strung long enough so that if the puppet has a removable foot bar you do not jerk the knees upwards when you lift the foot bar from the main control. If the foot control is not removable, these strings must be strung tight enough to manipulate when the control is twisted from side to side. For thread use black carpet thread or number twenty-five three strand linen thread. Black fishline may be used, but it is very expensive. Wax the end of each string where it is connected to the puppet, also to the control. Then before each show, wax all of the strings with ordinary beeswax. When the puppet is strung, cut off the long extra lengths of string. Do not let them hang from the control or from the puppet.

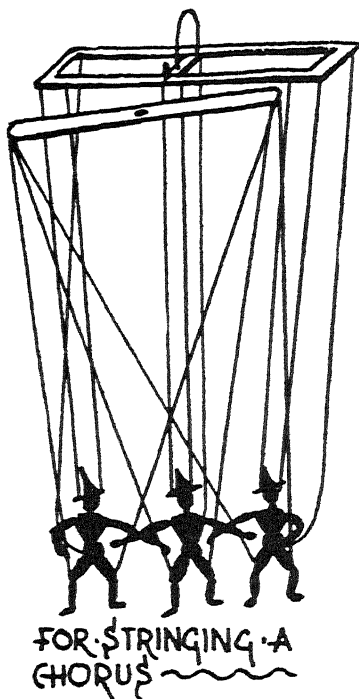
Black has been found to be the best color for strings. Keep direct light from the strings as much as possible; do not try to match strings and background.

Do not use rope, cord or mottled string for stringing your puppets. Use a black linen thread, preferably three strands, about size twenty-five, or carpet thread. Dipping white thread in dye or ink to darken it is like jumping over a gate instead of walking through—it is a lot more work and is unnecessary. I have had puppets brought to me for criticism and have found that they were strung with heavy mottled thread, which I was told would be rendered invisible by the stage-lights. This is impossible; do not be fooled by anyone who wants to sell you anything but a simple black linen thread which you can wax frequently. Black thread against black drops is fairly inconspicuous; even then the light will catch



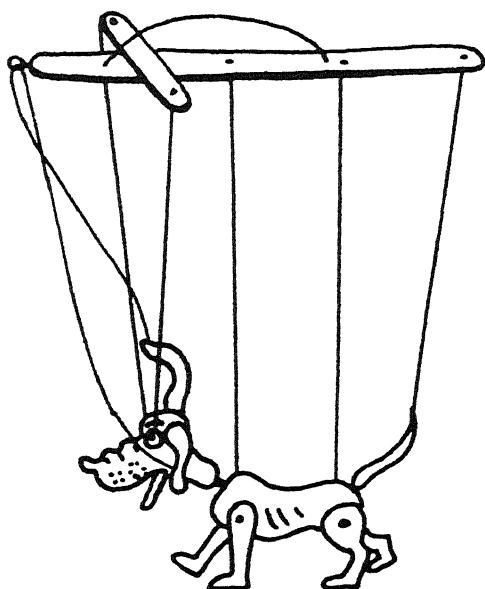
a string at times. Do not try to hide your strings or soon that will be your Utopia, and your puppets will suffer. The audience knows that puppets are controlled by strings, and after the first few moments they do not notice them.

Generally the best puppets are those with few strings. Puppets with twenty or thirty strings are made for show and usually do not achieve more than does the simple puppet. A large number of strings will not make a puppet manipulate better; an extra string here and there for some slight gesture, which may not carry, only gets in the way. I have seen a puppet with nine strings manipulated beautifully and do things I thought impossible for marionettes.



If you have a horse puppet and wish to have a man puppet ride him, string your horse puppet long and the rider short, so that when the rider is on the horse the two controls are of the same height and can be galloped off stage by one person.

Each puppet should have a bag made for it. This bag keeps the puppet from getting dirty and often keeps inquisitive fingers from pulling joints apart. Unbleached muslin sheeting or similar material is generally used for the bags. There should be a draw string at the top, and the bag should be half a length again as long as the puppet to allow plenty of fullness.



CONTROLS FOR ANIMALS SHOULD
BE AS LONG AS THE ANIMALS

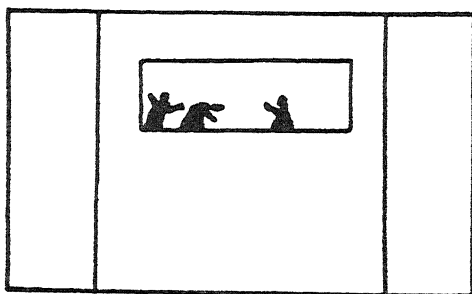
When packing puppets for transportation, I generally use a trunk, but boxes or suitcases will serve just as well. Take the puppet by the control and twist the puppet around so that the strings wind on themselves. When they are all wound together, grasp the threads with one hand and wind them over the control so that they hold the foot-bar on; bag the puppet and tie the draw string around the control. In this way you will be sure that your foot control does not drop off and become tangled, and the strings will not become tangled. With the control tied to the bag, it can not get twisted with others. Lay the puppet flat on the bottom of the trunk and place the others carefully around and on top until your trunk or box is full.

CHAPTER 13

Curtain and Stages

WE shall not speak about the many, many types of stages which can be made, but shall mention one or two. See the illustrations of stages. One's own ingenuity is generally sufficient along this line. Let us take up the main points of stage construction. For guignols, a collapsible booth is better than a solid one, and can easily be made of folding screens covered with unbleached muslin and painted of three ply, or with a draped frame-work. There should be two sides, a front, and no back, and the booth must be high enough to conceal the manipulators.

The proscenium opening for the guignol stage may be varied according to the size of your guignols. From two to five feet long and from fifteen to twenty-five inches high is

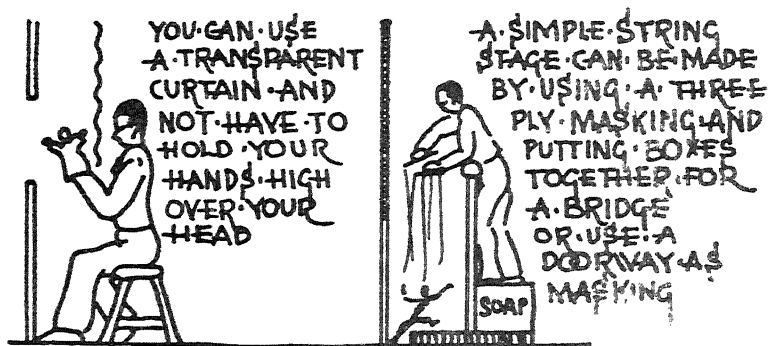


IF YOU WISH TO HAVE MANY PUPPETS
ON STAGE AT THE SAME TIME AND
SEVERAL MANIPULATORS THE
PROSCENIUM OPENING CAN BE
LONG AND NARROW ~~~~~

satisfactory. The proscenium arch can either be built solid with three ply or be formed by the draping of the curtains.

The scenery must either be attached from above to hang downwards or be slipped into frames below.

You may manipulate either standing up or sitting down, and you must provide sufficient room for the number of puppeteers who are going to use the stage. You can do a whole show yourself or use several people. Of course, as one puppeteer gets through with his part, he can step out and let another take his position. If you are standing, the figures must be held above your head, and if you are sitting, you may work with a transparent curtain between you and the audience. In this way



you will be able to see what your puppets are doing. The light from the footlights will make you invisible to the audience. You should have a set of nails placed in a convenient spot on which to hang your puppets. The best lighting is produced by a small set of strip lights just below the proscenium opening, but in a pinch a strip of Christmas tree lights could be used. The booth should be portable if only for storage purposes.

If it is necessary to have a place to set properties, you may construct a small folding shelf at the same level as the base of the proscenium arch. On this your puppeteers can place whatever properties they desire.

A marionette stage, unless it is built into a room, should be portable, if for no other reason than for storage, and must have front masking sufficient to hide the puppeteers and the extra paraphernalia. The proscenium opening will vary according to the size of your puppets, but is usually from two and a half to three and a half feet high and from five to seven feet long. In an exceptional case, as in a large stage I have, the opening is five by nine feet. In general I recommend an opening three feet by six feet for use with eighteen to twenty-two inch puppets.

A SIMPLE
MASKING CAN
BE MADE FROM
A PIECE OF
THREE PLY AND
WITH THE HELP
OF A CHAIR A
CLEVER STAGE
IS CONSTRUCTED



The masking can be made solid and collapsible or be made of scaffolding and hung with drapes. The bridge rail should be waist high. As I am six feet six, the bridge rail that would be suitable for me would most likely make a good chinning bar for you. You will have to pick a happy medium. A board should be placed on the front of the bridge to keep the pup-

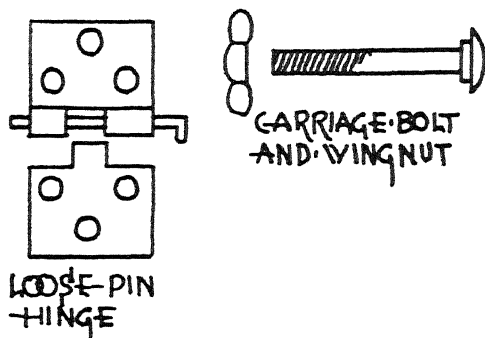
peteers from kicking the settings and causing the sky to quiver with delight during the middle of a love scene.

The stage floor should be two and a half to four feet deep, depending upon the size of the proscenium opening. If it is a double bridged stage it should be wider to allow more playing area. If you are playing on a raised stage already, or to an audience of about ten people, you can use the floor and no bridge is necessary, as the puppeteers can stand directly behind the backdrop. If you are playing on a platform, watch the visual angle.

A single bridge stage is convenient for most puppeteers, but if you are playing to large audiences professionally, a double bridge stage is best. Lighting must be arranged so that it will not interfere with the puppet controls or strings.

The method of joining your stage together should be consistent throughout. Loose pin hinges and carriage bolts with wing nuts are two of the best types of hardware to use. If you use hinges and bolts of the same size throughout, you will find it a simple matter to dismantle your stage.

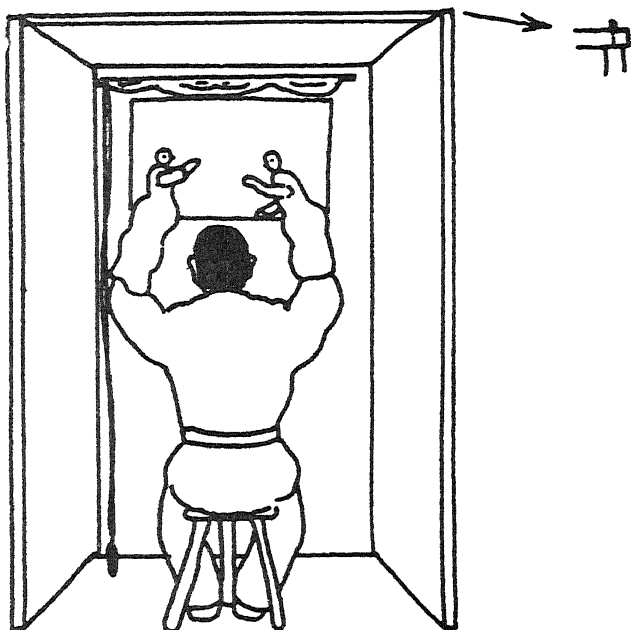
A simple framework, as in illustration 62, draped, may be used instead of solid screens for a guignol booth. Materials



needed to construct this stage are as follows: nine pieces of lumber, $1\frac{1}{2}$ inches by $1\frac{1}{2}$ inches by 6 feet; one piece of lumber $1\frac{1}{2}$ inches by $1\frac{1}{2}$ inches by 2 feet; six loose pin hinges; and sufficient material with which to cover the stage.

In illustrations 63-64 I have drawn two stages for professional use in sufficient detail for any carpenter to follow, if he is at all ingenious. Both of these stages will fit into trailers, but the smaller one is easier to troupe with as it has a quicker set-up and strike.

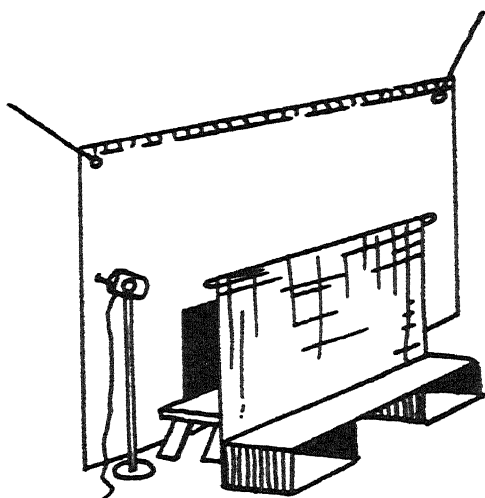
If you cover the front of your proscenium with muslin stretched tight before you paint it, you must size it. To make a gallon of sizing, dissolve a cupful of glue in a pint of hot water, then make a creamy paste by mixing a cup of whiting



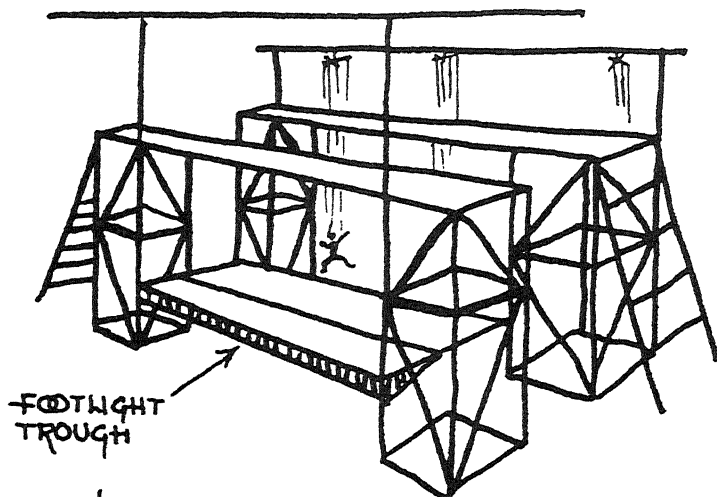
with a pint of water. To this add three quarts of cold water and apply as much as the muslin will absorb.

Ordinary lumber has knots throughout, and if you wish lumber without knots, order "clear." For building your stage, use clear lumber because you want the strongest you can get. Also specify "finished," otherwise the surface will not be smooth. Build your stage of either spruce or pine, as both of them are light and strong

Often stages are built with the front bridge higher than the back bridge. That is because the front bridge has to have the proscenium arch underneath it. The only difficulty with this type of stage is that your puppets will have to be strung different lengths and that means that you will have to work your play out very carefully and see that the person or per-



CANVAS MASKING HELD UP
BY ROPES

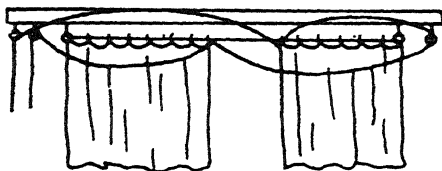


SKETCH - OF - A - PROFESSIONAL - STAGE
FOUR - COLLAPSIBLE - TOWERS - PLANK - BRIDGES
LADDERS - AND - MASKING - CURTAIN - MEMBERS
CLAMPED - OR - BOLTED - ON

64

sons who are on the front bridge manipulate the same puppets each time. See illustration 64.

Curtains that roll are generally very poor. This type of curtain rolls up on a bar of wood attached to the lower edge.

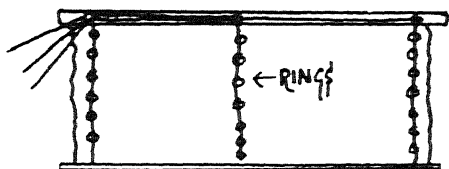


DRAW - CURTAIN - HANG WITH
RINGS - ON - WIRE - TROUBLE
WITH - THIS - TYPE - IS - THAT - IT - IS
GENERALLY - PARTIALLY - OPEN

Usually one side rolls up faster than the other, or it rolls in folds, or the whole thing sticks. The best type of curtain is one that gathers. See illustration 65.

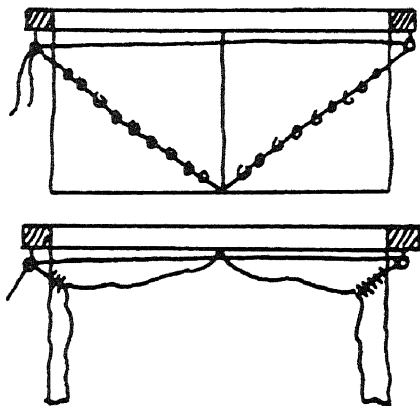
It is most important that your curtain works well because that is the point where you sever contact between audience and puppets. When an act is over and the curtain is supposed to come down, if it stops half way and jiggles and jerks, the whole effect of your act is apt to be ruined.

Front curtains must be made of a material which will hang correctly and also give your stage a good appearance. Sheet-
ing would be inadequate because it is terribly transparent when there are lights behind it, and it looks flimsy and cheap. Unbleached muslin, which is similar but a great deal heavier than sheeting, is quite good. Velvet, of course, is very fine because it takes light beautifully, is opaque, and has a rich quality. If you decide to use unbleached muslin, it must be dyed. I have seen it dyed so successfully that it looked almost like velvet. It should be soaked in hot water and rubbed briskly between the hands before it is dipped into the dye. The sel-
vage edges should be gathered together and the whole piece wrung out between the hands. If your curtain is a draw cur-



GATHER CURTAIN ~ I RECOMMEND
IT ~~~~~
STRAIGHT LIFT CURTAINS ARE GOOD
ROLL CURTAINS ARE POOR ~~~~~

tain, you can dye half of it at a time. In this way you will not have so much cloth to handle at once. Use "fast" dyes and carefully follow the directions that are on the package. If you wish to have your curtain graduated from very dark at the bottom to light at the top, you must let the lower part of your curtain stay longer in the dye. You could even pour a little bit of another color dye into your dye bath before you dip the lower part, to be sure of its being darker. It is a good idea not to try and do very complicated dyeing until you have become more or less acquainted with how to do it. Try dyeing small pieces of the material you are going to use and see the effect. When the unbleached muslin is still damp,



DRAPED CURTAIN ~ ALSO APT. TO
HANG PARTIALLY OPEN ~

hang it up to dry. Do not iron it. Never iron it. Among the illustrations you will find various ways of rigging up the curtain.

CHAPTER 14

Lights

YOU must have light on your stage if your puppets are going to be seen. Puppet stages can be lit from above by a border light, from below by footlights, from the sides by strip lights, or from the front by spot lights; or they may be lit

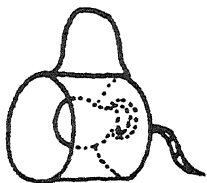


68

entirely by spotlight placed above and at the sides. Unless you have the time to experiment and the money to expend on spotlights, you had better forget them. With them you can achieve far better lighting than in any other way, but it is expensive. The easiest manner is to build a border light; see illustration 68. You will notice from the illustration that these are merely porcelain sockets screwed down to a long board. Then this board is placed above the proscenium opening. This will light your stage from above, but if you find that that is not sufficient lighting, you might try strip lights; even a small tin can spotlight placed on each side of the proscenium opening at the stage floor level will work wonders. See illustration 69 for details of a tin can spotlight.

Footlights throw an unnatural glare on the face. They light it from below, which is unnatural (although that is not necessarily a draw back or criticism). Small guignol stages can be lit with a set of lights placed on a board similar to illustration 68, but instead of being placed at the top of the proscenium arch, the lights are placed below. A piano lamp or

a student's study lamp may be used. For each scene, you must work out the lighting and place it upon a chart so that you know which lights are on and which are off in each scene.

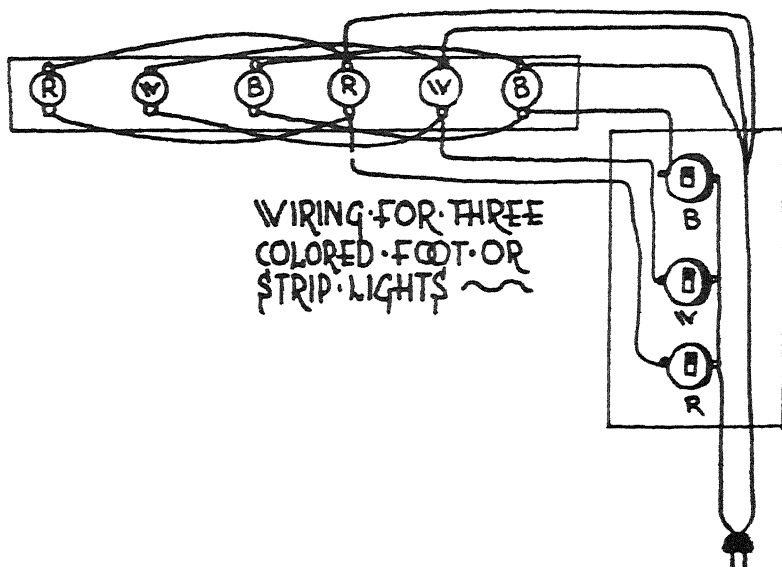


FLOODLIGHT MADE FROM
A TIN CAN ~ ELECTRIC
SOCKETS WITH A
SCREW BASE MAY BE
PURCHASED

69

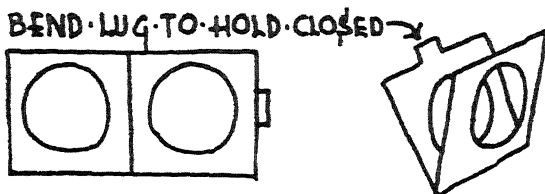
A small switchboard can be made of snap switches. See illustration 70 for method of wiring a border or similar set of lights to secure red at one time, blue at another, and white at another time. You must decide what time of day your scene takes place and then try to produce the effect. "Gelatins" as they are called, or "mediums", can be purchased at a theatrical supply house and can be placed over a tin can spotlight opening by fixing them in a wooden or a tin frame. See illustration 71. Your border and strip lights can be filled with colored lights, generally red, blue and white.

You will find that most people agree that color has a different emotional effect on different people, and it is impossible to say that any color will effect all people in the same way. But by means of colored lighting, you definitely can achieve a mood on your stage; therefore as the scene



70

progresses, you may wish to change the colors of your lights to produce a difference in mood in the play. This can be done a great deal more easily if you have what are called stage dimmers. Unfortunately these are very expensive. I mean expensive for most puppeteers. Quite often one can be purchased second hand. By the use of these stage dimmers, one can make a brilliant light one moment, then dim it



TIN FRAME FOR HOLDING COLORED GELATIN

71

down and down until at last it goes out. You can readily see what marvelous things can be done with many spot-lights and several dimmers. Most of the professional puppeteers carry this complete equipment. Sockets that dim the lights which are screwed into them may be purchased at most electrical stores and can be conveniently used in certain places instead of dimmers.

To make a camp fire, fasten a small electrical socket on to a board, cover it with red silk shellacked and supported with wire, leaving at least three-fourths of an inch clearance around the light bulb. Then over this, wire sticks of wood and paint them to look like a fire. You can buy miniature lamps and sockets for 110 volts.

On simple stages desk lamps, Christmas tree lights and piano lamps may be used for lighting.

For each act you should also have a light chart. A sample one for one act follows:

Cinderella

Act 1

Stage Left
Spot on-amber

Center Stage
Border on

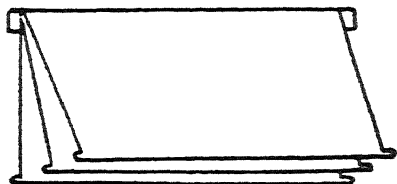
Stage Right
Spot on-blue

CHAPTER 15

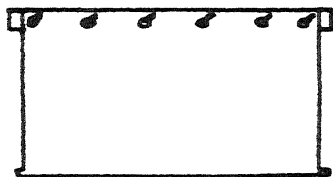
Settings

THE settings may be built in perspective with the wings solid, or your perspective may be painted on the back-drop. If your sets are built solid I would advise making them out of three ply, that is, if you are going to use them more than two or three times, because three ply will stand a lot of wear and tear. Otherwise use heavy cardboard.

Kalsomine is the type of paint to use as it is cheap and easy to handle. It comes in a powdered form to be mixed with water. Regardless of the fact that the notation on the package says that glue has already been mixed with the kalsomine, it is advisable to put in some more liquid glue. Stir it well before you start to paint. For brushes use fifteen cent store brushes similar to those that are sold for varnish or ordinary floor painting. If you were going to paint a barn you would not use a brush with four bristles. So in painting settings, have brushes in a variety of sizes; if you are covering a large surface use a large brush. A great many properties may be painted on your set-



ALL DROPS TACKED ON ONE
BATTEN THEN THROWN
OVER TO DISCLOSE EACH
NEW SETTING

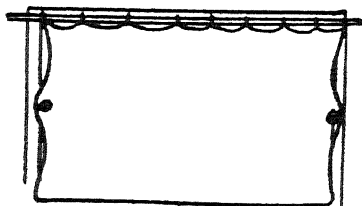


DROP HUNG ON HOOKS
WITH GROMMETS - GOOD
AND SIMPLE

tings to save yourself the trouble of making them.

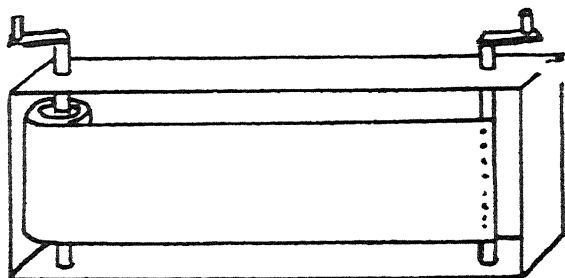
If you are going to use drops, see illustration 72-77 for ways of rigging them. These drops are painted on unbleached muslin or sheeting and I think in the long run it is simpler to use drops than set pieces of three-ply. Drops can be folded and packed in the puppet trunks with little trouble while set pieces are ungainly things and mean that much more to carry if you are touring. Muslin can be purchased in widths up to six feet, perhaps wider if you are in a large city. I generally cut the muslin to the size I need. I lay it on the floor, lightly sketch in the details with a piece of charcoal and dust off the superfluous charcoal by flicking it with a rag so that it does not mix with the paint.

Subjects for your settings can be obtained from funny papers, books of fairy tales or well illustrated children's books. If your play is a period play, try to keep unity in your costumes and settings and properties. That means that you must do research work in the library to know what kind of houses were built in that period. If your play is



DROP HUNG ON METAL
ROD WITH RINGS ONE
END LIFTED AND THE
DROP SLIPPED OFF AND
A NEW ONE SLIPPED ON

in a foreign country, what type of landscape, what sort of trees and so on. When all these things have been found out, you are ready to make a drawing of your setting.



SETTING PAINTED ON LONG STRIP AND
ROLLED FROM SIDE TO SIDE ~ TOO
COMPLICATED TO BE PRACTICAL

75

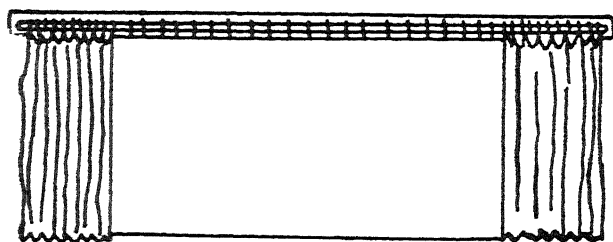
Do so with water colors or colored pencils on a sheet of paper and do it in scale. By that I mean that if the size of your backdrop is going to be four feet high by six feet wide, make your drawing four inches by six inches, or eight inches by twelve inches. Then when you start to paint you will find your drawing is in proportion to the object on which you are painting.

If your muslin is wrinkled, take a brush and paint the surface of it with water, then stretch and tack the edges of the muslin so that it is stretched out tight over the floor. Leave it stretched out to dry overnight and when you come in the morning, you will find that there is hardly a wrinkle on its surface. Under no conditions wash the muslin to remove the size. When a drop becomes very wrinkled, paint lightly with water on the back and stretch it out to dry.

If it is impossible for you to procure kalsomine, you can

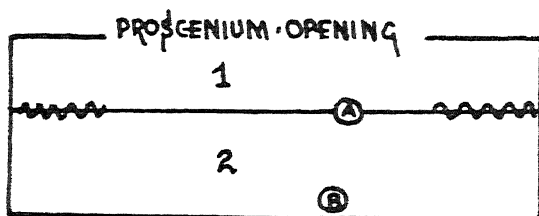
use show card colors or house paint or dye, but kalsomine is really the finest of all. For colors I would suggest red, yellow, dark blue and a lot of white. If these are combined in different mixtures, you will get a wide range of color, but if you feel that you can afford to get a few more, I should add magenta, cerulean blue, light green, orange and light blue. Mix your kalsomine in tin cans rescued from some restaurant where they are obtainable in large sizes. Before you start to paint, remember that you wish unity in your drop. I mean that you want your drop to hold together, not to have one tree, then a rock, and then all the rest of the set so light in tone that it appears as nothing. Make your tree stand on the ground by having grass or ground value in the correct color relation, dark enough. If your scene is in the morning, remember that sunlight in the morning is intense. If it is late afternoon, the sunlight will be less intense. Be sure that all your shadows fall in one direction. Try to achieve the effect of solidity to your objects.

Start painting the sky first and work down the set. When



ALL DROPS ON RINGS AND METAL ROD WHEN
ONE ACT IS THRU ANOTHER DROP IS SLIPPED
ACROSS HARD TO KEEP DROPS TAUT ~~~~~

you have finished the sky, do not go back and try to touch it up with your brush because that will cause it to appear spotted or mottled. Once you have painted a thing, leave it until it is dry and then if it does not satisfy you, repaint the whole thing. Some colors, particularly cerulean blue, have a great deal of dye mixed in them, and if you have made a mistake and wish to paint over it, you will find that each time the paint dries, the cerulean blue seeps through. To prevent this, paint over the cerulean blue with shellac, then paint your other color on top. The shellac will stop its seeping through. Stained glass windows can be made by drawing on tracing paper, then painting with colored dyes. Fasten it to the window opening and place behind it a light. The simpler your sets, the better they will be. If they are all cluttered up with trees and houses and brilliant colors, the eye of your audience will be taken away from



LOOKING AT STAGE FROM ABOVE. (A) IS A METAL ROD ON WHICH SOME DROPS ARE HUNG WITH RINGS. (B) IS BACKDROP IN USE—TO CHANGE DROPS SLIDE ONE OF THE DROPS ON (A) ACROSS AND WHILE THE NEXT SCENE IS BEING PLAYED. IN 1—CHANGE THE DROP. IN 2 WORKS WELL EXCEPT FOR (A) SPLITTING UP STAGE

your puppets to the settings. Your settings are merely a background for the puppets. Many shows can be done against curtains with a few practical properties on the stage to indicate a bedroom, or trees for an outdoor scene, and so on.

All these things are merely suggestions. You will have to work out your own salvation. This is true not only in the scenery, but in the writing and presenting of a play, and the building of the puppets. It is your creation and it is an expression of yourself. Do the best you can with it and above all, be simple rather than complicated.

It is quite possible to make a setting which is going to be used for only a few shows, of chalk, pastel, or what is called "chalk talk." These are the same as the colored chalks that are used on school blackboards, only perhaps a little bit softer. You can work on muslin, wood, or cardboard with them. The only trouble with them is that they rub off. To prevent that, you can make a fixative by mixing equal parts of shellac and alcohol. Lay the sets flat on the floor and spray them with an atomizer.

Simple scenery can be made by children using pieces of cardboard large enough to fill the back part of your stage, tacking them on the wall and letting the children go to it with paint.

Corrugated cardboard can be used very effectively in many places for stage settings, especially for fluted columns.

Gesso

Take four tablespoonsful of linseed oil, six tablespoonsful of Le Page's glue, one tablespoonful varnish. Mix these together and allow to stand for several hours. Then in a different receptacle put ten heaping tablespoonfuls of whiting and mix until it is the consistency of thick cream. Stir

the two mixtures together and cook in a double boiler for twelve minutes, stirring constantly. Pour into a bottle and keep tightly corked. Gesso can be used on various properties to make a raised surface. Draw the design on your property with pencil and then, with a small brush, flow the gesso on to your design. Keep the surface flat overnight or the gesso will run. Several layers can be applied, one on top of the other. The patterns can then be painted, gilded, or treated in any way you wish.

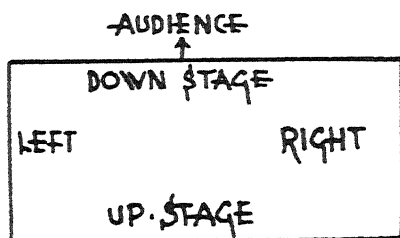
Gesso with sand mixed in it will, if painted on a wall, give to the wall the appearance of stone.

Scenery can be projected with the use of a magic lantern or device obtained from a theatrical supply house, but this sort of scenery is generally too complicated for the amateur's use.

Design in Your Settings

Line:

- A. Vertical lines help give a feeling of dignity or spirituality.



STAGE DIRECTIONS - STAGES
 AT ONE TIME SLANTED DOWN-
 WARDS TOWARDS THE AUDIENCE
 HENCE UP AND DOWN STAGE

- B. Emphasizing horizontal lines brings restfulness.
- C. Free flowing curves give a dreamy quality.
- D. Festoon lines give a feeling of comedy.
- E. Abrupt stops and changes indicate farce or fantasy, fun and rhythm.
- F. Oblique lines suggest strong action.
- G. Crossing emphasizes conflict.
- H. Majority of light with specks of dark produces the effect of frivolity.
- I. Majority of dark with a little light gives idea of conflict.
- J. Predominance of dark values with small lights indicates tragedy.
- K. Lyric quality is suggested by use of light values.

Interesting Ideas For Stage Sets

China	North American Indian	Christmas
Russia	Tragedy	Holland
Thanksgiving	Arabia	Italy
Japan	Mexico	Mardi Gras
Spain	Egypt	Bagdad
Easter	Heidelberg	Aztec
France	Congo	Conflict

Color in Your Settings

Some people believe that a definite color will produce a definite emotion. To a certain extent this is true, and I give you the following lists to assist you in designing your sets and arranging your lighting.

Blue

coldness	depression	intelligence
dignity	heaven	truth

solitude	hope	piety
sedateness	fidelity	wisdom
sadness	serenity	thought
comfort	generosity	

Yellow Green

distrust	cowardice
devil	jealousy
	indecenty

Green

sickness	peace
deep water	immortality
life	faith
vigor	hope
dignity	cheerfulness
memory	spring
youth	solitude

Red

revenge	love
Satan	truth
anarchy	health
royalty	beauty

Gold

glory	splendor
power	sanctity
wealth	divinity
sun	regality

Orange

deceit	distrust
--------	----------

White

legal	modesty
truth	innocence
purity	peace

Purple

royalty	wealth
pomp	richness
dignity	heroic virtue
stateliness	penitence

Black

void	horror
gloom	serenity
wickedness	chaos
death	crime
dread	terror

Gray

sadness	piety*
fear	old age
death	unhappiness

Advancing colors are warm colors:

red	orange	yellow
red orange	yellow orange	

Retreating colors are cool colors:

green	blue	violet
blue green	blue violet	red violet

Black is good with warm colors, white with cool colors.

Defects in your color scheme may be caused by a lack of variety or unity in color relations; by the shape emphasis not sustained by the color emphasis; by an unpleasant reversal of the natural order of values and color; or by a competitive hue relation which is not enhanced by difference or reenforced by similarity.

CHAPTER 16

Properties

IT is very important that you make a list of properties before you build your show, and keep that list separated into acts with your properties while you are giving the show. In this way you will know what properties belong on the stage in the different acts. The first list will enable you to know exactly what you have built and what you need to build. If your play is a period play, search through public libraries, books, museums, files and similar places for photographs or drawings of furniture during that period. If you have had the forethought to take a piece of tracing paper with you, you can quickly make a tracing of each object that may be used and color it with colored crayons. Soon you will have a whole set of drawings and out of this you can choose the pieces which you wish to build.

Properties should be made of wood; a cardboard property, after it has been dropped several times, stepped on, or sat on, is really of very little use. Carriages can be made of three ply, but wooden balls will have to be carved out of solid wood or turned on the lathe. Small musical instruments such as violins, saxophones and trumpets may also be carved out of solid wood or made of plastic wood or papier-mache. If you wish practical pictures, blob some brilliant colors on a small piece of cardboard, paint the edges of it gold and you have a picture. If you wish a raised frame, tack small strips of wood around the edges and paint them gold. Tapestries can be made of unbleached muslin painted with poster colors. Use short vertical strokes, and from a distance it will give the appearance of a woven tapestry.

Quite often people ask me how to keep their stools and

chairs from toppling over when a puppet attempts to sit on them. Even pianos have been known to lurch in an undignified manner when the pianist attempts to sit down on the piano stool. I use a stage floor covering of velvet, and I might add here that I would advise you to use some sort of covering for your stage floor as it stops the noise and sharp taps of the puppet's feet. To the bottom of any property that I think is likely to topple, I attach a large piece of cardboard or of thin three ply with nails, glue or screws. This I cover with the same material which I have on the floor. This prevents properties from falling over, and the cardboard is not noticed.

When one speaks of furniture that is practical, one means furniture that is solid and movable, not furniture that is painted on a backdrop. So one speaks of practical bowls, chairs, rugs, pictures, window curtains, and so forth.

So many people have come back-stage after a show and said to me, "Oh my goodness! What large puppets you have," and when they see the little figures hanging in the air they always say, "But these are not the ones you use for the show, are they?" When I reply in the affirmative I immediately start a discussion in which the visitor does his utmost to prove me a liar. The reason for this is that the audience gets so accustomed after the first fifteen minutes of seeing these figures on the stage with all the properties in scale, that they imagine the chair the puppet sits on is the same size as the chair they use in their homes. Therefore, the puppet must be large enough to sit on chairs as large as their own. I have even had people swear that some sort of a magnifying glass was put over the whole proscenium arch and that immediately after the show we hid it away.

It is most important that you have a certain system in your workshop. I mean by that, that tools should be kept in their places; write on the outside of small boxes the size nails, bolts, or screws they contain. Then if you keep things in place you will find that your work progresses with great rapidity. Another little thing to remember is to keep tops on things. Your glue will dry out if you do not impress on your fellow workers the necessity of keeping the lid on. The same will happen to plastic wood and shellac.

It is a very good idea to have a list of the puppets that appear in each act and on what side of the stage they should be hanging. Sample:

Cinderella

Act I

Stage Left
step-sisters

Stage Right
Cinderella
cat

Sample property chart:

Cinderella

Scene: In the kitchen

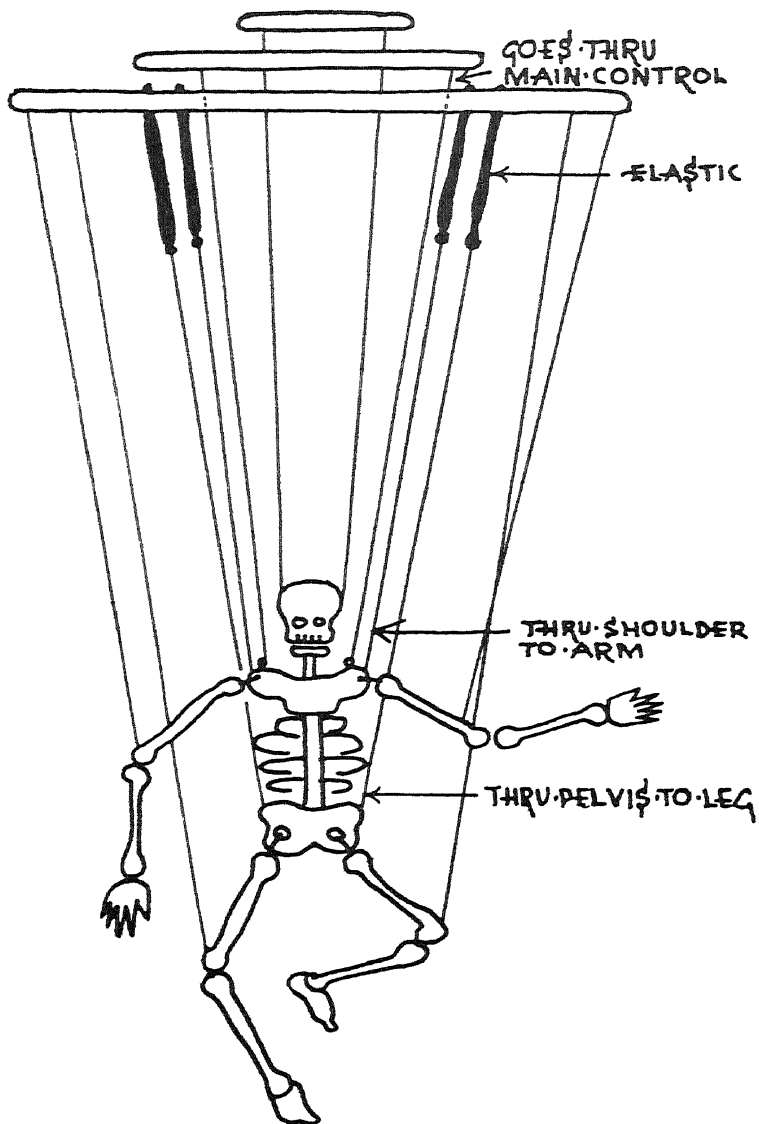
kitchen stove, upstage-center

table and chair, downstage-left

broom in Cinderella's hand

(Each act is worked out in this manner.)

A small box office, toy money distributed free in the classrooms, and tickets will give extra people jobs to do and also give your school show an added zest.



SKELETON
NOT THE ONE DESCRIBED IN TEXT

CHAPTER 17

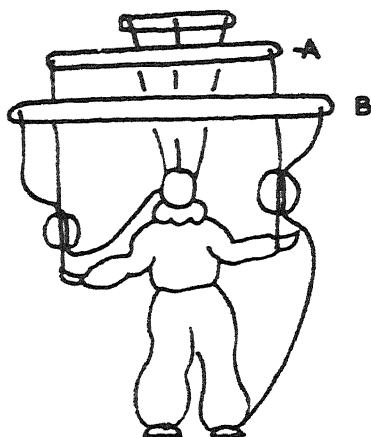
Manipulation

THE marionette can laugh and wave a leg, putting to shame the dancer who strives for years to become supple.

* * * *

When your puppets are made, costumed and strung, you must learn to manipulate them. The easiest way to do this is to practice in front of the mirror. Place the mirror so you can see what the puppet is doing, and then stand and make it walk, talk, bow, and anything else you can think of. The mirror can be put in the proscenium arch on the edge of the stage, then you will be able to work on the bridge. It is impossible to make a puppet walk like a human being. They always have that peculiar little "puppety" gait, which is slightly ridiculous and overly dignified. Take the main control in your right hand, grasping it so that you can slip your second finger over the control and against the shoulder strings. When you take up slightly on the shoulder strings and tip the control forward, the head will bow, then when the control is twisted from side to side, the puppet will shake his head in a like manner. Grasping the tail string, taking up slightly on the shoulder strings and lowering your control so the puppet is suspended by his tail string will cause him to bow. When your puppet talks, you must make him gesture with his hands and his head, synchronizing these gestures with his voice. Do not make a lot of little immaterial gestures, but be sure and positive, and when your puppet says "No!" let him gesture accordingly.

It takes months and months of practice to be able to manipulate with the beautiful, sustained motion that a fin-

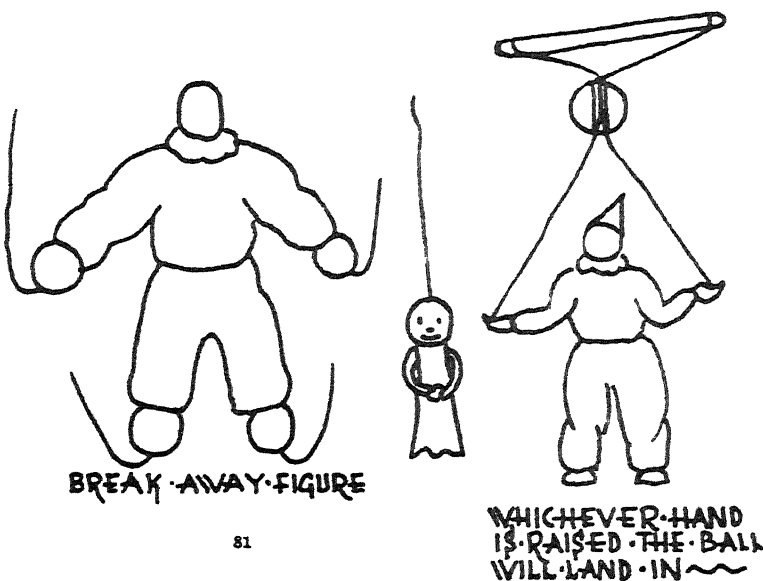


ANOTHER JUGGLER

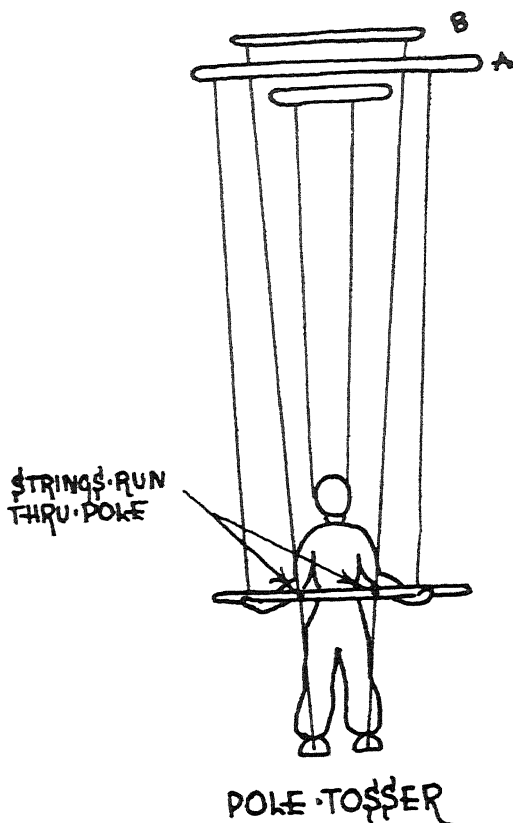
80

ished puppeteer can give to a puppet. The type of control you are using will make some difference in the manner of manipulation. If you are using the type shown in illustration 80 and your puppet sways from side to side as he walks, you will have to weight his feet more and put in ankle joints. If you are using the type shown in illustration 52 and you find your puppet sways too much, you can counteract the swaying somewhat by twisting your main control in the opposite direction of the puppet's swing. Therefore as your puppet walks across the stage, you will be doing a weaving motion with the control. It is most important that you do not walk your puppet onstage in a sitting position. The only way that you will learn not to do this is either by observing yourself closely in the mirror or by having someone in front watch you and shout every time your puppet comes in sitting on an imaginary chair. Puppets that walk an inch or two off the floor or sag at the

knees are as bad as the first. The only thing you can do is practice the good old golf phrase, "keep your eye on the ball."



So often backstage in the middle of a show I have watched puppeteers keep their eyes on their control while they are gripping a string instead of knowing where each string is located and how to pull it without looking, or look at some other puppet to see what it is doing instead of keeping their eyes on their own puppet. If you are taking two or three puppet's parts, you will figuratively learn to keep one eye on the puppet you are manipulating and the other eye on the puppets you are speaking for, because at any moment one of the puppets you are speaking for may become tangled, and you will have to "ad lib" lines to cover



up the accident. There is only one way to learn to manipulate: not through reading about it, but by practicing it. Each puppet has a different weight and reacts to his strings in a different manner; you must learn all of his idiosyncracies before you present your show.

To me, it is definitely the mark of an amateur performance when the curtain is dropped in the middle of an act because some poor little fellow needs untangling. I believe

that any emergency which arises should be handled by the puppets which are on the stage, and that there is no necessity to drop the curtain. I have threatened my puppeteers with everything from mayhem to murder if they pull down the curtain in the middle of a show. It is almost as bad to drop a control in the middle of a show as it is to pull down the curtain. I have had this happen more than once, but usually one of the puppeteers was quick-witted enough to make his puppet cock his head and remark about the gods above, thunderbolts, or strange presents from the skies. Or sometimes the audience does not even see it. If so, you are extremely lucky.

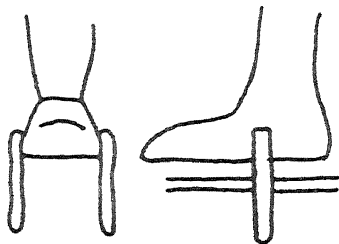
Once I played a show in the midst of a terrific thunderstorm, during which we occasionally had to wait several moments for the noise to subside. It was greatly appreciated by the audience when one of the puppets began discussing the weather with a companion to cover the breaks in the dialogue caused by the noise.

The thing that gives a marionette life is the manipulator perspiring on the bridge. He "projects" the character down the strings and into the little bunch of wood and cloth. Mentally the manipulator is on the stage, and by means of the strings he makes the puppet go through the action he himself would if he were acting.

CHAPTER 18

Fooling Them

A CLEVER way to have a puppet walk across the stage and pick up something from a table, then walk off with it, is as follows: in the hand embed a magnet made by wrapping some very fine wire around a steel core; then run the two

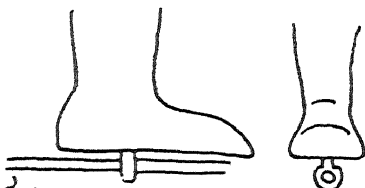


SIDE AND FRONT VIEW OF
SHOE SHOWING PRONGS
FOR TIGHT ROPE WALKING

84

ends of the wire up to the control on which is strapped a flashlight battery. When the battery is connected the puppet will pick up small things made of light metal.

A tight rope walker can be made to walk in a most



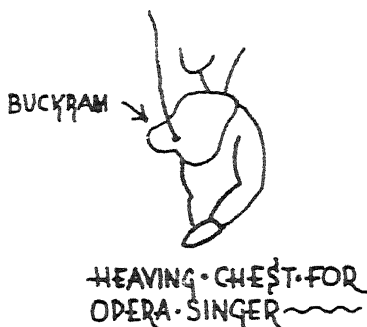
SIDE AND FRONT VIEW
OF SHOE WITH SCREW EYE
IN SOLE FOR TIGHT ROPE
WALKING

85

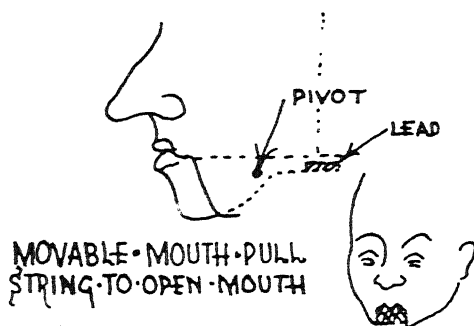
amusing manner by using magnets in his feet as you did for the puppet who had a magnet in his hand, only you must have a separate magnet for each foot and be able to turn each one off independently. Another way is this: stretch two wires across the stage about an inch apart. In the bottom of each foot of the puppet, place a small screw eye. Thread a wire through each screw eye, and in this way the puppet will be able to put one foot in front of the other without any trouble. You may use one wire and thread this through both screw eyes, but with this arrangement the puppet can only shuffle one foot after the other. See illustration 85 and you will notice that the feet of this puppet have two prongs extending from each foot. If carefully manipulated he can be made to walk a wire. Of all methods I like this best.

Put strings on the heels of your puppet if you wish him to stand on his head for a trick.

For an opera singer, a string can be run from the hand to the breast, then up to the control. For a man it can be run to the stomach. When this is pulled, the puppet makes a life-like gesture.



An accordion can be made of small brass rings or wire squares sewn inside of a tube of silk. Weight one end of the accordion and pull the hand on the unweighted end. This will cause him to play.



87

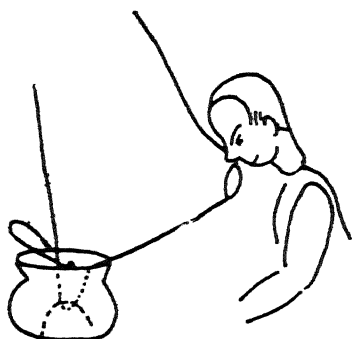
To make a puppet dancer twirl and spin, attach a piece of string to the center of gravity of the control, meaning that point from which it would hang level if hung, and grasp the string in one hand. With the other hand twist the control around and around. You will find that your puppet will twirl with ease.



A good effect is obtained by having a puppet carry a small lantern. Make your lantern out of wood or cardboard, and make it large enough to contain a small flashlight bulb and socket. Wire the lantern to the puppet's hand, then run very fine wire from the lamp bulb to the control. On the control, strap or wire one or two battery cells. Connect these to the wires leading from the lamp and you will find that your lamp-carrying character will be quite a hit with the audience.

If you wish to have a puppet play a mouth organ, piccolo, or some similar instrument, fasten it to his hand with wire, drill a small hole through the nose or put a staple made from a bent pin on the end of the nose. Then run a thread from the hand through the hole in the nose to the control.

You will find that illustrations 84-94 show how a great



STRING GOES THRU HOLE IN NOSE
TO SAUSAGE THEN THRU LOOP
INSIDE POT ~ SAUSAGE CAN FLY
FROM POT TO NOSE AND BACK

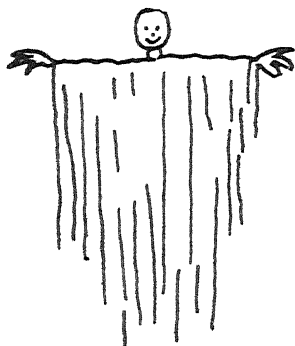
88



WEIGHT STRING EVERY
FEW INCHES ~ FOLD
STRING AND LEAVES IN
POT PULLING STRING
SLOWLY CAUSES PLANT
TO GROW ~~~~~

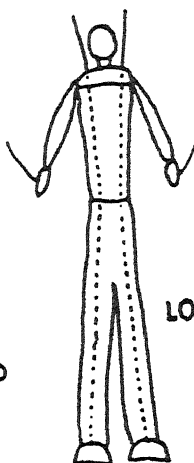
89

many trick puppets and tricks are done. A lot of these are trick puppets which old time vaudeville people have used for years. Originally they were copied from European puppeteers. The account of St. Bartholomew's Fair, held in England early in the eighteenth century, tells of puppets similar to these being displayed. Most of the old time showmen refuse to let anyone see how these puppets were made and manipulated. Invariably when I go to a puppet show which has any trickery in it, I take a pair of binoculars and in a very short time find out the manner in which the puppets are strung. I suppose that from now on many an old time showman will have his knife in me for giving away some of these tricks.



CELOPHANE STRIPS CAN BE USED
FOR GHOST OR FAIRY COSTUMES

91



LONG SHORT MAN

92

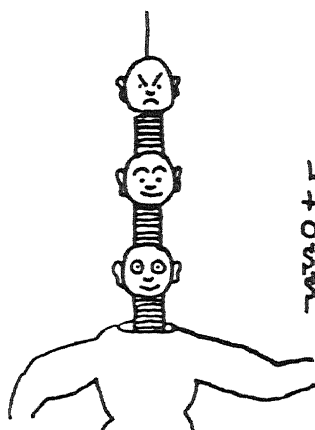
Illustration 93 shows a man who has a hollow torso and inside it are several heads with tape between them. When pulled out one after another they present a startling appearance.

Break Away

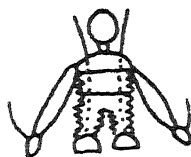
Illustration 81 shows a famous break-away man. The hands, feet and head are small heads with false bodies attached and held in place with clips. These are pulled out one by one and dance alongside the main figure. Underneath the first head there is a second head which is pulled in place after the first head has left the body.

Skeleton (See illustration 95)

The lower jaw of the skeleton can be hinged and left to hang free. You will find it clacks in a most entertaining manner. The backbone can be made of wood, with wire bent in the form of ribs. The arms and legs can be made of wood with screw eyes joined together at the wrists, elbows, ankles and knees. Put screw eyes at the shoulders and hips for the threads to run through. Hold control A and control B in one hand. Lift the ends of control C alternately and the



PUPPET HAS A HOLLOW TORSO
HEADS ARE HELD TOGETHER
WITH TAPE

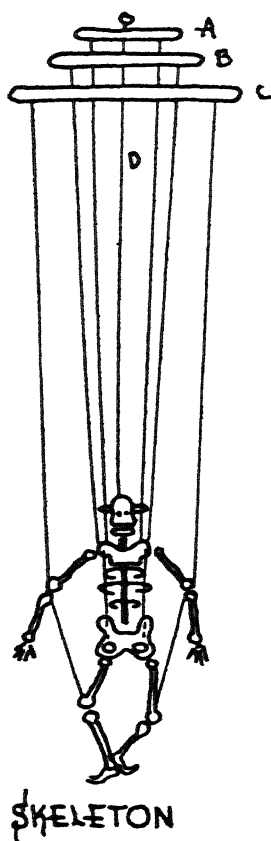


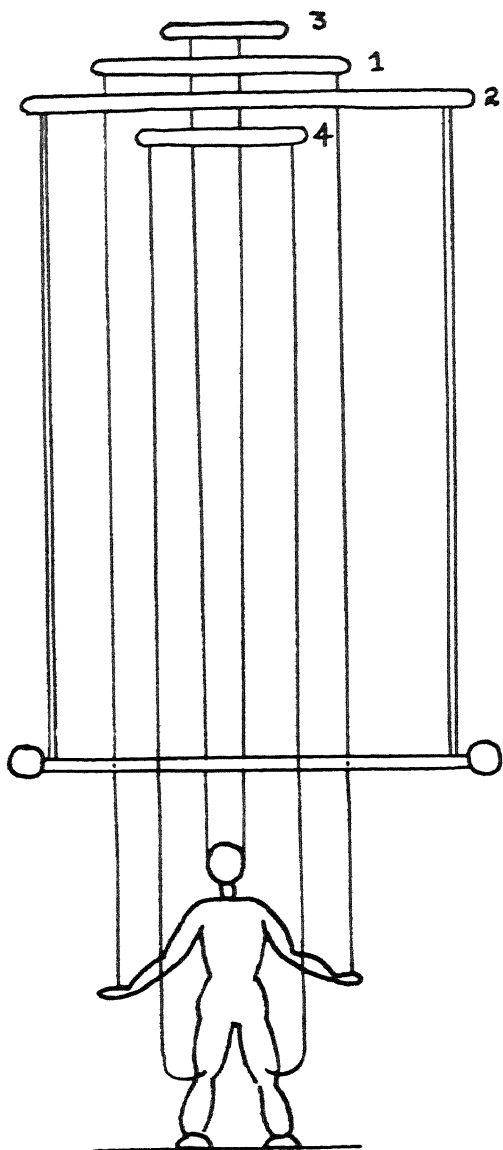
LONG SHORT MAN ~ SEE
HIM LONG ON OTHER SIDE
OF PAGE ~ WEIGHT FEET ~
STRINGS RUN THRU WOODEN
SHOULDER PIECE

arms and legs will fly about in an unusual way. Pull thread D and the head will fly off. Hold control A in your teeth, slacken B and alternately lift the ends of control C and the arms and legs will dance away by themselves.

Trapeze Performer (See illustration 96)

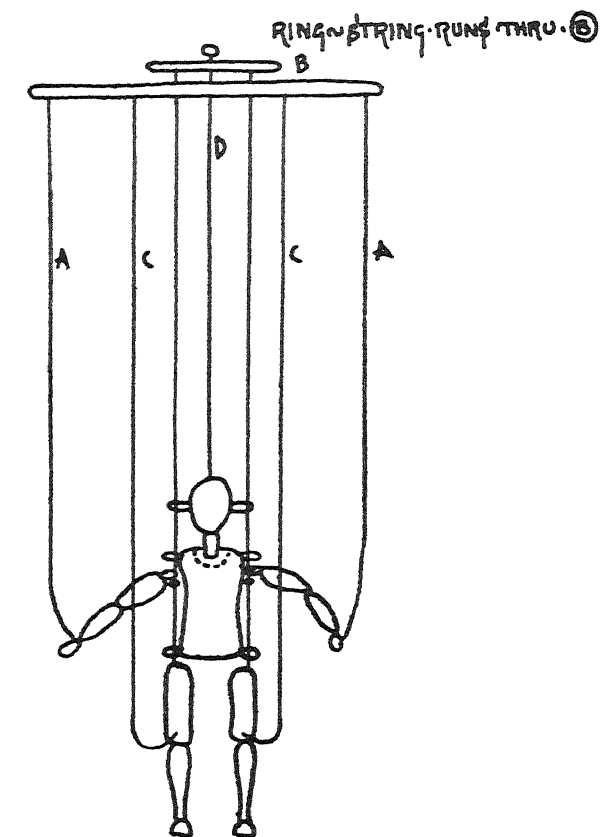
Puppeteer number 1 holds controls numbers 1 and 2. Puppeteer number 2 holds controls numbers 3 and 4. The puppet may walk in to the center of the stage, the trapeze





TRAPEZE · PERFORMER

may be lowered to within a few inches of the top of his head, then he can take a small run and jump to the trapeze. This is done by pulling on control number 1. The puppet can be raised on the trapeze till the bar crosses his thighs, all this time keeping the trapeze moving. Then take up on



COME-APART
DIFFICULT-TO-BUILD-AND
WORK-BUT-EFFECTIVE

his back string to make him crouch, pull his legs through and over the bar. After he has swung this way for a while, raise him so that he sits on the bar, then, keeping his hand strings taut, let him slip forward so that the bar comes across the small of his back. With a little experimenting you can work out many variations.

The Pole Tosser (See illustration 83)

When control A is pulled up quickly, the puppet throws the bar into the air, and it is again caught in his hands when it descends. By alternately pulling on controls A and B, the puppet will throw the pole from his hands to his feet and back again.

The Juggler (See illustration 82, 80)

In the first type of juggler the puppet is strung as usual except his hands are on a separate bar. Jerk one side of the control upward, causing the ball to fly into the air. The ball descends into whichever hand is raised the higher. In the second type of juggler, when control A is rocked smartly the puppet will juggle a ball in each hand, and, if the control is held at right angles to the other controls, he appears to toss the ball from one hand to the other. When control A and control B are alternately jerked and slackened, the balls are tossed from head to hands and hands to toe.

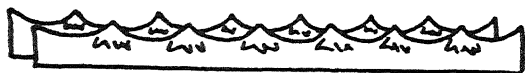
Come Apart (See illustration 97)

When strings B are slacked and strings A and C are pulled, the puppet comes apart and his limbs dangle in mid-air, and when string D is pulled his head will shoot off from his torso.

CHAPTER 19

Voices and Noises

QUITE often you will have to take more than one part in the play. Sometimes you will manipulate a puppet while somebody else speaks for it. If you are faced with taking only two parts, you are very lucky because most of us can disguise our voices at least once. But there are many tricks

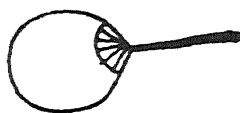


CUT-OUT WAVES • MOVED SLIGHTLY IN OPPOSITE
DIRECTIONS • WILL GIVE YOU AN OCEAN ~~~~~

98

used to change the voice, and I have taken up to twenty-one different parts at one time, in fact I had five manipulators. They did the manipulating and I did all the talking, sitting in front of a microphone and talking away to myself like an idiot. Pitching your voice at different levels, speaking into a tin can, holding your nose, juggling your Adam's apple, having an impediment in your speech, speaking with an accent, and all sorts of devices can be used so that you may take more than one character's part. You will have to practice at it because it is a terrible thing when you are supposed to be speaking for one character to find that you have slipped into the wrong voice, and some other puppet is gesturing wildly on the stage.

You must train your puppeteers to speak down through the proscenium arch so their voices will carry into the audience. If they stand upright and shout into the masking curtains, their voices will not carry so well because the cur-



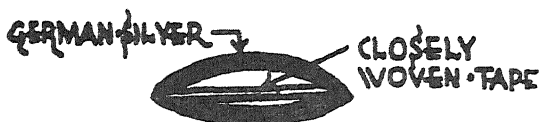
SNOW·MADE·FROM·TORN·PAPER
BLOWN·ON·STAGE·BY·A·FAN~

99

tains absorb the sound. Also train them not to turn their heads away from the proscenium arch when they are speaking because that changes the direction and volume of the sound.

I do not believe in standard English for puppets necessarily, but you must watch enunciation. If you wish to teach your puppeteers how to speak so that they may be understood, remember this one rule: end every word. You do not need to worry about starting them because they do that of their own accord, but you must watch and put the "g's" on "teaching," "reading," "walking." Watch carefully that they pronounce their words clearly and do not say "edjikay-shin" but say "ed-you-cay-shon."

Dogs' barks, bird whistles, and lots of strange horns for noises can be bought at a trick and puzzle store. Sometimes these stores carry "voices" for Punch and Judy. A "voice" is a little metal implement which is placed at the back of the tongue and held there by the pressure of the tongue against the roof of the mouth. When one speaks through this, it gives the shrill chirping voice of Punch. If you are buying one of these at a trick and puzzle store, make



PUNCH'S VOICE
MAKE ABOUT $\frac{3}{4}$ INCH LONG

100

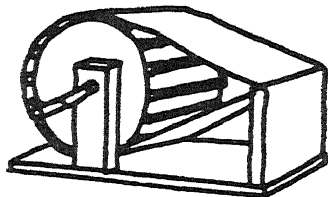
them demonstrate it to be sure that it works and you can understand what is said because there are many useless imitations. See illustration 100 for drawing and description of how to make Punch "voices" as they are called in England. In Naples a Punch "voice" is called "pivetta" and in France "pratique."

Thunder and Lightning

Lightning is made by flashing the lights off and on, and thunder is produced by shaking a piece of sheet tin.

Wind

Wind is made by rotating a cylindrical form which has raised slats a few inches apart over its surface. Against this a heavy piece of canvas is held in tension. The faster the



WIND MACHINE
A DRUM WITH SLATS RUBBING
AGAINST HEAVY CANVAS ~

101

cylinder is rotated, the more the noise. See illustration 101.

Rain

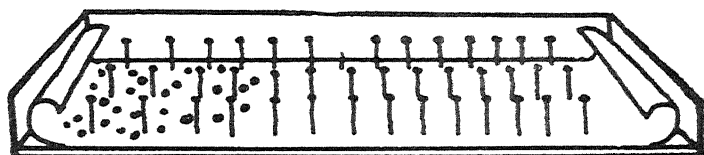
Fill a tin biscuit or similar box one-third full of beans; move the box slowly in a rotating manner.

Train

A small metal cigarette box (the size in which fifty cigarettes are packed) partially filled with small wire brads, if shaken with jerks, sounds like a train starting from a station. A roll of buckram twisted in the hands also gives a train effect.

Gong

A gong just before the start of your show and before each act quiets the audience and causes it to focus attention



TINKLE • OF • RUNNING • WATER • OBTAINED
BY • BOX • LINED • WITH • METAL • AND
HAVING • FINISHING • NAILS • DRIVEN • IN
BOTTOM • BEING • STRUCK • WITH • LEAD • SHOT
WHEN • TILTED • FROM • SIDE

on the stage. You can use either a Chinese gong or a piece of water pipe about five feet long, hung by a piece of rope, and struck with a tennis shoe or something similar.

Horses

To make the sound of horses' feet, take two halves of a

cocoanut and clap them in a "horsey" manner on a sheet of glass or piece of heavy wood.

Crashes

For a crash, such as crockery falling, a three ply box filled with old crockery, glass and a few stones. This is tipped end for end, and when that happens it gives the sound of a bull in a china shop.

Revolver Shot

A yardstick or a thin strip of sheet metal about a yard long when slapped smartly against the floor gives the desired noise.

CHAPTER 20

On With the Show

YOUR puppeteers must learn their lines. There is no half-way business about this. They have to get down and work on the lines before you can begin to rehearse the play. The easiest way I know of learning lines is to learn the content of each speech, not only your own but every one's. When you have that, start to get your lines straight and after that learn your cues. You will find in this way that you will have an easier time remembering your lines, and you will be putting some expression and meaning into them.

The voice is an extremely important part of the performance. I cannot emphasize this too much. We used to go to the legitimate theater and never think of the play without the action, but today we can turn a dial on our radio and have the most complicated plays, which portray with the voice varying shades of emotion, presented in such a way that we have no need of the action. In most high school or college plays for instance, youngsters, cast in the parts of sophisticates or forty year olds, utter worldly subtleties in youthful voices till the whole thing is so incongruous and pathetic that it's humorous.

Train your people so that you can listen to them with closed eyes and know and see what type of character they are interpreting.

The gestures of a puppet should be in keeping with the content of his lines.

Constantly watch the visual angle to see if the puppeteers' hands are dropping too low. To see a control or a hand is as bad as dropping controls or pulling the curtain for tangled puppets.

Watch the placing of the puppets on the stage. By this I mean see that they do not break the stage up into little set groups the same distance apart or the same distance from the edge of the proscenium arch. Keep your stage interesting in the same way in which an artist works on the composition of his canvas. Avoid monotonous spacing or an overbalanced stage, that is all the characters in one group on one side. Keep movement or rhythm among the puppets on the stage; make them work in a pattern, and the eyes of the audience will be kept interested. Of course this may be overdone to such an extent that it appears as if the puppets are engaged in a walking marathon in a small space. When one character should be the center of interest, make him so, and have the action of all the other characters subordinated to the one. Also they can contribute more interest in this character by concentrating their attention on him.

Do not have any waits on the stage when all action and speech cease. "Ad lib" if necessary, but never let the show drop so that the puppets stand and do nothing.

When you are ready to start rehearsing for your first performance, I suggest you get the puppeteers together and organize. If you are touring, each person must have a set thing to do in unpacking and putting up the stage, but if you are playing in one place, the organization is simpler.

First select a stage manager, and place on him the responsibility of the whole running of the show. Perhaps you yourself will be the stage manager.

Next, an electrician. His job is to see that the lights are in perfect working order, to put up and take down such incidental lights as are needed as the play progresses,

and to work the lights during the show. He must have his own light cue sheet and light chart.

The property man must see that all properties are in their respective places before the show, and if any of them are broken, to get them fixed. At the end of each act he should remove the properties from the stage and place the ones for the next act in their right places. He also will have his property chart.

The wardrobe mistress should take care of the puppets, see that the costumes are in order, mend all tears and wax the strings. If a puppet needs a new string she can help the puppeteers replace it, but each puppeteer should inspect his own puppets before each show, besides the inspection given them by the wardrobe mistress.

The above positions may have to be combined, or each position may need assistants; but most important is that each person have certain things to do and to do them.

One person is needed to pull the curtain, and he too should have a cue sheet so that he will be able to tell when to pull it up and let it down.

I have found it very good practice for the stage manager to give the word to start before each act. Otherwise everybody is saying, "I'm ready, let's go," and the curtain is likely to shoot up and present a puppeteer lying full length on the stage floor fixing some property.

Have one set place for everything, including tools, which should always be with you so that if a head comes off a minute before the curtain, as it did with me once, you can repair it.

Due to the fact that the puppeteers are on the bridge one minute and on the floor the next, they need clothing which

will give them freedom of movement. I have found that shorts answer the question in every way. Also they must wear tennis shoes so that there are no loud thumps of heels or footsteps. When the puppeteers step from floor to bridge or vice versa, see that they do so carefully and not in such a manner that the whole stage quivers, and the puppets remain unaware of the earthquake under their feet.

Immediately the audience starts entering there should be no talking in normal voices backstage, and above all, no hammering. Once the show starts, the softest of whispers must be used; between scenes properties are not to be dropped on the floor with a bang.

Rehearse and rehearse, until the show runs by itself, before you give it in front of an audience. Remember the audience will judge you by the show you give and will not take into consideration that you only had two weeks in which to build it. Even when they are aware of these facts, they will still judge by the performance they see.

The one spark that will set your puppeteers off and make them give all they have is the "audience reaction." That flesh and blood group out front will at first scare the living daylights out of them, but the minute they have started, the rehearsing of weeks, which has been stored in the subconscious, or unconscious (whichever you will) comes out and they forget the audience and do the play.

If your play has a good deal of comedy, don't forget to let the audience laugh. When something funny has happened hold the next lines until the laughing is finished. Otherwise the audience will feel as you do when the telephone rings and you have to down a particularly tasty bite at one gulp.

CHAPTER 21

Bookings and Publicity

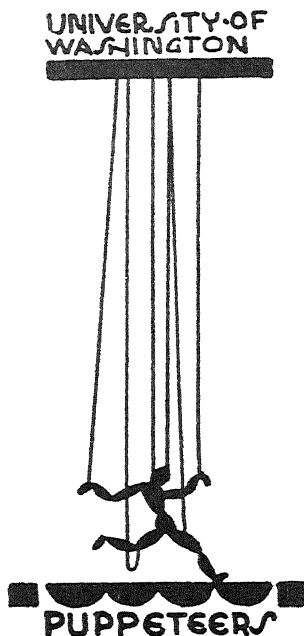
UNLESS you are doing puppets for your own amusement or in a school, some time or other you are going to realize that there is a business side to puppetry also. Such questions will come up, as what are you going to charge for your shows, what sort of advertising you will have, and so on.

Most puppet companies have some sort of an insignia, or "puppetry" design which they use on their posters, stationery if they have any, and any other place they can put it. It is a trade mark, and although it may not be as well known as "57" it will help to differentiate your performance from that of someone else. See illustration 103 for a typical puppet insignia.

Posters may be printed by your local printer; or you may cut a linoleum block and print it on unusual paper yourself, or have your local printer print it on poster board. If the printed posters are too large, you will have difficulty in shipping them through the mail in case you are sending them in advance for some out of town engagement. They must not be too small or they won't be seen. Window card size is quite good; all sizes about eight by ten inches, ten by twelve, or twelve by fourteen are satisfactory. Black type on white board is distinguishable, but the white cardboard becomes dirty. Besides, color catches the eye much more quickly. Use "happy" colors which contrast, as red and yellow, not orange on a yellow card. There is not enough difference in color in the latter combination to make your poster stand out. You may pick some very nice color scheme and find it is not printable. For instance, it is very difficult to print a brilliant red on a green card. Look at posters

you see around you and take some hints from them.

The silk-screen process can be used very successfully for posters as a drawing can be used, in addition to straight type, without having to have a zinc cut made by an engraver. If you are going to use only a few posters, you can letter them by hand on poster board. I have found it a good practice, when playing one show for some length of time, to print a poster leaving the playing date, place and admission charges blank, then filling these in to suit the occasion. If



MOST PUPPET COMPANIES
HAVE SOME SORT OF AN
INSIGNIA SUCH AS THE
ONE I DESIGNED ABOVE

you are playing commercially on any large scale, these posters must be supplied to your sponsor, and he will distribute them.

You should have a series of press stories ready to hand to the newspapers yourself, which is always best, or to give to your sponsor to give to the papers. If you are playing for people who have a social standing, they possibly get publicity in the papers more easily than you can, but if you are playing in schools and ordinary places, it is better for you to be sure that the stories get to the papers. You should have several newspaper stories; here are a few samples.

Bringing the bright lights of vaudeville to the marionette stage, the (*company*), under the direction of———, will present a novel variety performance on (*date*) in (*place*) under the auspices of (*group*).

Featured on the program are Professors Fiddlesticks and Stickyfingers, those masters of minstrelry at the piano and cello, and Beowulf the clown and his trained and wild animals, including a stubborn tiger who just won't get anything straight. A cowboy quartet with their songs of the range, Fifi the Beautiful delighting the audience with her charm and dances, and Yogi Pogi, the greatest mystic ever to leave India, complete the Variety Show.

As an added attraction the puppeteers will present "School Days in Bugville," a whimsical interlude in which the modern cry for higher education is seen to extend even into the realm of Bugville.

Another story:

Following on the heels of the wave of public enthusiasm over marionette and puppets which is sweeping America come the———, talented Northwest touring company which will present (*play*) on (*date*) in (*place*).

"Public interest in marionettes has mounted amazingly in the past two years," declared _____, director of the puppet company. "While making puppets is not child's play by any means, it has been revealed as a most interesting and instructive pastime for everyone between the ages of twelve and sixty-five.

"Marionette clubs are being formed in a large number of the cities and towns throughout the country. It is taught in many high schools and is a regular activity in a long series of clubs and organizations. And as a result it has become more and more widely recognized as the separate and distinct art form that it is."

While the art of the marionette is still somewhat of a novelty in America, it is an established form of entertainment in Europe and in Asia. So, at least, say the (*puppeteers*) who are scheduled to present _____ on _____ in _____.

There are hundreds of puppet companies in Czechoslovakia today, according to _____, director of the company, while most other countries on the continent have several theaters devoted exclusively to the miniature mechanical figures.

In Java, puppets have existed for many centuries, and still rank as one of the foremost mediums of entertainment. India, China, Japan and Egypt are likewise fountains of marionette lore, and it is interesting that characters in both Shakespeare's and Ben Jonson's plays mention the little figures repeatedly.

Bringing one of the oldest and best-loved tales of fairy book lore to the stage via the oldest medium of acting, the _____ will present a new version of "Cinderella" on _____ in _____.

In the hands of the skilled manipulators of the puppet company, the ever popular fable of the lovable but unappreciated Cinderella is endowed with new vivacity and charm.

All the elements which have delighted readers of the story for so many years—the stupid sisters, the kindly fairy-godmother, the handsome Prince who falls immediately in love with Cinderella and yes, the storied yellow pumpkin with its six white rats which are transformed into a gilded coach drawn by six foaming chargers, are included in the play.

Nor is “Cinderella” a production which can be enjoyed only by children, according to _____, director of the company. The art of the marionette, which is so capably displayed in the staging of the play, is one which has intrigued people of all ages all over the world.

I find it is a very good plan to carry some glossy proofs (photographs) of some of the puppets and the stage front. If you have had zinc cuts engraved, at any time it is wise to ask the papers if they can use photos, if so you will supply them; and if it is a small paper, if they can use a cut or cuts, which you can supply. On the back of the cuts, fix a typewritten description of what it is and also “this cut must be returned to so and so after it has been used.” On the backs of the photographs always write what the subject of photograph is, the name of the puppet company, and when and where you are playing. You will stand a fair chance of getting the cut back, but the photographs, I fear, must be charged up to advertising.

Small handbills can be printed on newspaper stock and distributed. These should be put in stores, and, if this is a children’s show, arrange to have them given away in the school rooms of nearby schools. Sometimes you will be able to talk your sponsor into writing the news stories (which are usually very poor, which is the reason for carrying your own), paying for the handbills, and telephoning prominent

people who will talk about your show over the teacups. If you can do all of this, you should sell stocks and bonds instead of puppets.

Perhaps I had better tell you something about how to get a booking, meaning by that a place to play. Likely places to play, in the order of their possibilities, are schools, churches, clubs and theaters. With schools you can possibly get the pre-school association, the Parent Teacher Association or the school itself to sponsor a puppet show. In churches the Sunday School, young people's society, or the church as a whole will sponsor the show. Generally the president, vice-president, or secretary are the people to talk to in the case of clubs. With theaters, the manager is the person you should see. Unfortunately in these days of chains, when all our theaters and grocery stores are bound together and strangled by those same bonds, the manager of the theater is likely to be a former doorman who has as many strings on him from the head office as your marionettes have from the bridge. Sometimes, however, you can talk him into taking a chance without an official order from New York, Timbuctoo, or Tonganoxie. Quite often I have been able to persuade a theater manager to give a special matinee performance for children, or to use the show as a featured, added attraction to his pictures. The only difficulty with the latter is getting your stage out of the way of the moving picture screen and sound horns in about ninety seconds. I find that by putting large, rubber-tired casters at each end of a two by four and slipping one of these under each end of the stage, I can swing it out of the way easily.

When you have decided upon the place where you want to play, the next thing is to persuade them to let you play.

If you are young, you had better trot out the false moustache and long hair for a disguise so that you will look as if you could deliver the "goods." But seriously, equip yourself with a press book which has in it newspaper notices and letters of recommendation, and records of former places and people you have played for. Add to this a set of GOOD photographs of your puppets, not snapshots, and any prepared publicity that you have.

Seek out your quarry and lay your proposition before him. Often it is a good idea to take a puppet or two along, naturally the best ones you have, and manipulate one a little so your prospect can see that you are trying to sell him a show and not poodles. This will help cover your embarrassment during the first two or three bookings. After that it is far more business-like to leave your children home.

If you are playing near your base of action, you can afford to play on a percentage arrangement, never less than fifty per cent of the gross and more if you can get it. In a theater or where you are merely an added attraction, you will be paid an outright sum for whatever performances you give. To determine the amount you should receive is extremely difficult because it depends upon transportation costs, whether you pay your puppeteers or not, and how much you expect to make. The flat price for your show under these circumstances will vary, and you must figure it out for yourself. The safest and best way is to get a guarantee which will cover your costs and then fifty per cent of the gross of anything above that. In this way you can't lose, and I find that most places are willing to play on these terms.

You will meet the disheartening remark, "Oh, but I've seen a puppet show," or "We've had a puppet show." There

are many small, poorly equipped, badly built, manipulated and presented puppet shows playing in a haphazard fashion all over America. When these poor companies have played in a town once, the inhabitants never want to see another show, or feel that if that's a puppet show, they've seen one and that's sufficient.

You must see your prospective sponsor in person whenever possible, for a personal appearance will sell the show a hundred times more easily than ten letters.

Never, unless you are famous—and in that case you won't be reading this book—attempt to rent your own theater, hall, or space, and be your own sponsor, unless you are related to Rockefeller and have a ton of money to lose. If you just want to give a show, give one in your own living room or basement and invite your friends. Let the members of some organizations talk their friends and relatives into buying tickets; they will sell them when you couldn't.

There may be a desire in your heart to start a permanent puppet theater. Personally I am all in favor of the idea if you have a job somewhere else and can afford to pay for your hobby. I have had some experience in this sort of venture and know it is only by a superhuman amount of hard work that you manage to make expenses and pay salaries. I believe there should be permanent puppet theaters all over America, but how to work out the financial side I do not know.

By this time you should see that the way to make money with puppets is to play on a guarantee and split basis under the sponsorship of large local organizations, or obtain a straight set of bookings through some theatrical booking agent. You may not make a lot of money with puppets, but I do know that you will have a ton of valuable fun.

PART II.



MARIONETTIANA

(Historical discussion including an anthology of excerpts from famous works relating to puppets.)

IT is possible to find many important figures in history who have been interested in puppets. Early rulers of India, China and Japan had their favorite performances. Socrates (470-399 B. C.) and Plato (429-347 B. C.) put their dialogues in the mouths of puppets and Archimedes (287-212 B. C.) invented a machine for moving in different ways. The Emperor Antiochus (223-187 B. C.) neglected the government to plan plays and design settings.

Socrates (470-399 B. C.) liked puppet entertainments; so much so that he went backstage and talked with the Sicilian showmen.

"How is it possible for you to make a living?" asked Socrates.

"The folly of man is an inexhaustible fund of riches. I fill my purse by moving a few pieces of wood."

"Ah! That is the reason why you pray for wealth of corn and wine at the harvest, but of famine of brains."

Apuleius (150 A. D.), discussing Greek puppets, said:

"Those who direct the movement of the little wooden figures have nothing else to do but pull strings of the member they wish to set in motion and immediately the head bends, the eyes turn, and the hands lend themselves to any

action, and the elegant little person moves and acts as though it were alive."

Emperor Charles V (1500-1558) of Spain is said to have had his reason restored by his interest in the little figures.

Shakespeare (1564-1616), some people believe, wrote "A Midsummer Night's Dream" and "Julius Caesar" especially for marionettes.

Ben Jonson (1574-1637) wrote "Every Man In His Humor" for marionettes.

Samuel Pepys (1632-1703) wrote in 1667 in his famous diary:

"To Bartholomew Fair, to walk up and down, and there among other things, found my Lady Castlemaine at the puppet-play, 'Patient Grizill' and the street full of people expecting her coming out."

"To Southward Fair, very dirty, and thence saw the puppet show of Whittington, which was pretty to see; and how that idle thing do work upon people that see it, and even myself too."

In 1662, after seeing the Italian puppet play, he wrote:

"Indeed it is very pleasant here among the fiddlers. I first saw a dulcimore played on with sticks knocking off the string and is very pretty."

Louis XIV (1638-1715) was a patron of Jean Brioche, an Italian puppeteer. Brioche and his son, Francois, originated the first "Fagotin" a famous puppet ape whose name is still borne by present day apes. They gave performances at the fairs, and became very popular.

Voltaire (1694-1778) who first disliked marionettes because they were used to make fun of him, eventually used

them to express his wit or ridicule his enemies, and wrote short plays for the puppets.

Goldoni (1707-1793, famous Italian comedy playwright, played with puppets as a child, writing and producing his own plays. He found a medium of expression for his humorous nature in his little theater.

Haydn (1732-1809) wrote five operettas at the Castle at Eisenstadt, for the marionette theater of Prince Esterhazy.

Beethoven (1770-1827), Mendelssohn (1809-1847), Reinecke (1824-1910) all composed symphonies for toy orchestras.

Gounod (1818-1893) wrote "Funeral March of a Marionette," Tschaikowsky (1840-1893) wrote "The March of the Puppets."

Boswell (1740-1795) tells a story about Oliver Goldsmith nearly breaking his leg trying to prove he could jump over a broomstick as gracefully as a puppet.

Goethe (1749-1832) was presented with a puppet play, stage and all, for Christmas when he was a boy. He worked long hours after that building his puppets and writing his plays. His first play, "The Newly Opened Moralizing Political Puppet Play" was written for the little figures. He obtained the inspiration for his dramatic poem "Faust" from an old German folktale which had been enacted with puppets for years. Goethe at one time said, "He who would work for the stage . . . should leave nature in her proper place and take careful heed not to have recourse to anything but what may be performed by children with puppets upon boards and laths, together with sheets of cardboard and linen."

Stendhal (1783-1842) wrote "January 6th, 1817. I have found one specimen of real talent in Rome, the proprietor of the wooden puppets: the only actors who, to preserve the *purity of the morals*, the ultra party will suffer to perform for ten months in the year. It is in vain that the first minister and governor play the sovereign for a change in this most Christian restriction.

"July, 1828. From the Cafe I went to the Marionettes of the Palazzo Fiano, which made me laugh for an hour. The improvisations of these little wooden figures are not subjected to preliminary censorship; the Roman police, little experienced as yet, contents itself with sending the director to prison when he has been too gay; but he is careful, before his performance begins, to intoxicate the spy who is entrusted to supervise him, and who is irremovable, being the ancient *valet de chambre* of M. le Cardinal N.

"Besides, people are seldom discharged from office in this country; so as soon as one has a superior or overseer, the sole problem in life is to win him over by all possible means."

George Sand (1804-1876), the French novelist, along with her son, conducted a private little puppet theater at her country home. She used hand puppets because she felt that they had more soul, and entertained her friends with her puppets.

Anatole France (1844-1924) wrote in "La Vie Littéraire": "I do not fear for my part, to formulate my creed. I believe in the immortal soul of marionettes and dolls. Doubtless there is nothing human in the way of the flesh in these beings of wood or cardboard; but there is in them something of the divine, however little it may be. They do

not live like ourselves, and yet they do live. They live as do the immortal gods. If I were a scholar, I should attempt to establish their symbolism as Guigniaut strove, according to Creutzer, after the symbolism of the divinities of ancient Greece.

"Certainly dolls and marionettes are very little gods, but they are gods none the less: they resemble the smaller idols of antiquity. They resemble even more the figures by which the savage clumsily assayed to portray the invisible. And what are they like, if not like idols, since they are idols themselves? Their function is an absolutely religious one. They bring to little children the only vision of the divine which is intelligible to them. They represent all the religion accessible to the most tender age. They are the cause of our first dream. They inspire our first fears and hopes. Pierrot and Polichinelle contain as much divine anthropomorphism as can be comprehended by brains scarcely formed, although already terribly active. They are the *Mermes* and the *Zeus* of our little children. And every doll is still a *Proserpine*, a *Kore*, to our little girls.

"I should like these words to be taken in their most literal sense."

Then again he wrote. "I have an infinite desire to see marionettes replace living actors.

"If I must speak all my thought, actors spoil the play for me, I mean good actors, such as are found at the *Comedie Francaise*.

"Their talent is too great. It covers everything."

Bernard Shaw (1856-) thinks there should be a puppet course in every school of the theater.

"For it is said that proficiency in marionette technique

is instrumental in dispelling self-consciousness so common among inexperienced stage actors and the ability to lose oneself in the personality of a marionette forms a splendid groundwork for actual stage parts later."

He also said: "I always hold up the wooden actors as instructive object-lessons to our flesh and blood players."

Maeterlinck (1864-) wrote the "Death of the Tintagiles," "Interiou," and "The Seven Princesses" for marionettes.

Manual de Falla's (1876-) operetta, Master Pedro's Puppet Show, has been very successfully given in Europe, with puppets.

Gordon Craig, that admirable champion of puppets, has written a great deal on puppetry and it was he who published the interesting magazine "The Marionette" in 1918. These two excerpts from his writings will give you an idea of his enthusiasm for puppets.

"Puppetry is one of the fine and everlasting elements left in the world theatre, and its immortality depends on its willingness to remain small. It does not compete with anyone or anything; it puts even the Comedie Francaise to shame, once, when Anatole France saw it and reported the thing aright: and it will go on defeating every dramatic attempt, however costly, cunning, or inane. It conquers, not through the personality of its actors, dramatists, chorus, and showmen, but through its unassailable qualities."

"In passing I may as well admit that men exist who believe marionettes are for the purpose of imitating awkwardly the gestures and manners of actors—and they spend their lives in pulling the strings of a whole troupe—just for this very inane purpose. There are a number of Marionette

showmen who make this error—very few who do not. It is an error—and no student can hope to do anything more who takes this first wrong step.

“Perhaps one of the chief distinctions between a Drama for Marionettes and a Proper Drama is this . . . that whereas a Proper Drama has to be vague and roundabout in its movements, a Marionette Drama had always better be direct and even obvious.”

HARTLEY'S PUPPETS

(Advertisement of a Play Performed by Puppets at Bartholomew Fair, Held Yearly From 1133-1855)

“By her Majestie's Permission. At Hartley's booth over against the Cross and Daggers, next to Mr. Miller's booth during the time of Bartholomew Fair will be presented a little opera, called *The Old Creation of the World*, newly revived with the addition of the glorious battle obtained over the French and Spainards by his Grace the Duke of Marlborough.

1. The creation of Adam and Eve.
2. The intrigues of Lucifer in the Garden of Eden.
3. Adam and Eve driven out of Paradise.
4. Cain going to plow, Abel driving sheep.
5. Cain killeth his brother Abel.
6. Abraham offering his son Isaac.
7. Three Wise men of the East guided by a Star, who worship Him.
8. Joseph and Mary flew (sic) away by night upon an ass.
9. King Herod's cruelty; his men's spears laden with children.

10. Rich Dives invites his friends, and orders his porter to keep the beggars from his gate.
11. Poor Lazarus comes a begging at Rich Dive's gate and the dogs lick his sores.
12. The Good Angel and Death contend for Lazarus's life.
13. Rich Dives taken sick and dieth. He is buried in great solemnity.
14. Rich Dives in Hell and Lazarus in Abraham's bosom, seen in a most glorious object, all in machines descending in a throne, guarded with multitudes of Angels, with the breaking of the clouds, discovering the Palace of the Son, in double and treble prospects, to the admiration of all the spectators. Likewise several rich and large figures, with dances, jigs, sarabands, antics, and country dances between each act; completed with the merry humors of John Spendall and Punchinello, with several other things never yet exposed.

Performed by Mat Hartley.

Vivat Regina

CRAWLEY'S PUPPET SHOW

*(Advertisement of a Puppet Show at Bartholomew Fair
1133-1855)*

"At Crawley's Booth, over against the Crown tavern in Smithfield, during the time of Bartholomew Fair, will be presented a little opera, called the Old Creation of the World, yet newly revived; with the addition of Noah's Flood; also several fountains playing water during the time of the play. The last scene does present Noah and

his family coming out of the Ark, with all the beasts two and two, and all the fowls of the air seen in a prospect sitting upon trees; likewise over the ark is seen the sun rising in a most glorious manner; moreover, a multitude of Angels will be seen in a double rank, which presents a double prospect, one for the sun, the other for a palace, where will be seen six Angels ringing of bells. Likewise Machines descend from above, double and treble, with Dives rising out of Hell, and Lazarus seen in Abraham's bosom, beside several figures dancing jigs, sarabands, and country dances, to the admiration of the spectators; with the merry conceits of Squire Punch and Sir John Spendall."

THE MARIONETTES OF THE ANCIENTS

By Father Mariantonio Lupi, S. I. (1695- 1737)
(*From Tomo I of Storia Litteraria della Sicilia.*)

"Knowledge of ancient customs, even in the most slender and minute details that are little heeded by those to whom it seems an overnice and inept undertaking to indulge in such remote erudition, is not always quite as useless as is made out by those who, either through their bent for mocking at what they do not understand, or through their lack of reflection and prudence, speak of it with little approval. So it would not happen, as it does only too frequently, that we are impeded in the understanding of the ancient authors, sacred as well as profane, or in our efforts at correct and elegant expression, because we are lacking in certain small and apparently contemptible bits of knowledge, we lack the information requisite for proceeding speedily with the deciphering or with the exposition of facts.

"Therefore, most erudite Academicians, you should not

think it either imprudent to assume that I have taken for the object of my research today a thing which to others of less insight than you might seem inept and puerile; nor should you believe it a useless undertaking to speak to you on such a modest subject. I have selected for the substance of my lecture, the investigation whether the ancients were acquainted with that children's pastime which the young are accustomed to derive from small cunningly movable figures, known in Italy as Burattini, and in our vulgar tongue Pupi or Pupiddi; and by what name they called such figures. A small subject, indeed, but still, unless I flatter myself, not quite devoid of learning, of usefulness, and even of renown: *In tenui labor, at tenuis non gloria*. (Virgil, *Georgics IV*): 'The subject is slim, but not the glory' (to be derived from it.) But to keep you waiting no longer, I will at once enter into the discussion of these two points, assured of your kind and benevolent attention.

"And to free myself at once from two doubts suggested, I must establish here that the ancients were wont to amuse their children by giving them some little figures, either of rags or wood or ivory, like those dolls with which the little children play in our own days. That is proved by a fragment of Varro cited by Nonnius, from Persius, from St. Jerome, which most worthy Father suggests, among the rewards apt to encourage the young to virtuous behaviour, after sweetmeats, flowers, and jewels . . . dolls as well.

"Let him also be given pastry, honey-wine, and anything sweet to the taste; whatever blooms in the spring; whatever dolls, (pupus or pupa) are pleasing." Similarly Persius teaches us that such dolls used to be carried by little girls as an offering to Venus when they attained marriage-

able age: *Veneri donatae a Virgine pupae*. (Dolls offered by a Virgin to Venus). They did this either to propitiate, as some learned archaeologists would have us believe, the goddess with this gift, and to engage her to prosper them in their marriage; or else, as I believe, and as was also held by Lubino, the commentator of Persius, to indicate by this sacrifice of their dearest toys what the boys expressed by the renunciation of ball-games, the doffing of the *praetexta* (the purple bordered toga worn by all free-born Roman children), the cutting of their hair, and by throwing nuts out of a window: namely, that with the close of their childhood they left off the symbols, ornaments and games that pertained to it, to devote themselves henceforth to more serious things.

"I will say even more. So popular were such figures with the children of the ancients, that it was the custom, not only of the Gentiles, but, strange as it seems, of the Christians as well, to bury them with those who died in infancy, together with their little bells and other toys. So that we often find the ivory framework of such puppets in the tombs of baptized children in Christian cemeteries, and particularly those that are hollowed out in the hills near Rome, in those same corridors where the relics of the martyrs are found: and this you will find asserted by Canon Boldetti, the accurate describer of the Cemeteries of the Holy Martyrs, in his learned observations on them which he published not many years ago.

"It is certain then that these dolls or puppets, which they also called *Imagunculas et Sigillaria*, were known to and used by the ancients as children's toys. But it is likewise equally certain that these *burattini* were likewise used

which are moved by thin threads, and are exhibited by showmen in comic actions for the amusement of the common people, and also by proper people for the virtuous proper diversion of their social gatherings. Herodotus, the most ancient Greek historian, mentioned such *figurini* in the book called *Euterpe*, as 'statues moved by sinews,' (*Neuropasta agalmata*). Xenophon, also one of the most ancient historians, who have survived for us after the loss of so many prominent Greek writers, in his book called '*The Banquet*' introduces Socrates, who asks a showman why he is so cheerful in such a wretched rank in life, and says that the man answered him, that he lived happily because men are stupid, and he assigned as a sign of human stupidity the fact that he was fed by those who stopped to watch the puppets that he moved by means of slender sinews. There is also among the works of Aristotle a book which, however, is not held by the learned to be his work: this is a treatise 'On the World' (*De Mundo*) in which Human figures of wood are mentioned, capable of being moved by the pulling of strings, which control not only their hands, but legs and head and even eyes. (Cap. VI, Opera Tom. III, p. 376.) Now although this book, as I have said, may not actually derive from Aristotle still it is so ancient that it was held to be his own as far back as the times of Apuleius, who, believing that it was really from the pen of the great Philosopher, translated it as such from the Greek tongue into the Latin.

"The playful use of these child's figures moved by strings soon passed with the delights of Asia and the corruption of Greece to the Latins who had conquered those talented nations; so that one finds these figures mentioned by the most cultured writers of the Latin language. Horace in

one of his satires, wishing to describe a man who makes himself the slave of another's will, likens him to one of these little wooden puppets, moving at the mere pulling of a string held by another's hand: *Duceris ut nervis alienis mobile lignum*.

"I know indeed that a too clever commentator has attempted to explain this passage by another child's game, namely that rather large peg-top or whirligig, called by the Romans *turbo*, by the modern Tuscans *paleo*, which the children strike with a whip made of a strip of leather, so that it should continue in the spinning motion it received from the first throwing down; but indeed this interpretation is contradicted by the crowd of almost all the ancient and modern commentators; besides, it ill agrees with Virgil's vivid description of the top, as incited to motion by the blows of a leather strip, and not by pulling of sinews in someone's hand.

. . . . Ille actus ha bena (. . . . it, moved by a thong, Curvatis fertus spatiis. Is born incurved movements.)

"It would also ill adapt itself to the idea of Horace, who wishes to attack a man born to be a lord over others, but then becoming dependent through the cowardliness of his soul.

"*Tu mihi qui imperitas, aliis servis miser, atque Duceris, ut nervis alienis mobile lignum*. (Thou who givest commands to me, art the miserable slave of others and canst be moved like a moveable wooden thing pulled by a string in the hands of others.)

"But whatever, in this disputed passage, the meaning of Horace may be, we are certainly convinced, even without the testimony of such a celebrated author, that the ancient Romans were acquainted with movable puppets. Some modern

authors think they have found a proof of this in Petronius Arbiter, a writer contemporary with Nero, where this satirical writer describes the feast of Trimalcio: *Potantibus ergo, he says, et curatissime nobis lautitias mirantibus, larvam argenteam attubit servus sic aptam, ut articuli eius, vertebraeque locatae in omnem partem flecterentur. Hanc cum super mensam semel, iterumque abiecisset, et catenatio mobilis figuras aliquot experimeret. Trimalcio ademit: Heu, heu nos miseros, quam totus homuncio nihil est! Sic erimus cuncti postquam nos auferet. Orcus.* (As we were drinking then, and devoutly admiring the good cheer or magnificence, a servant brought in a silver skeleton so well put together that its joints and the so-arranged vertebrae could bend in every direction. When he had thrown this movable construction twice down on the table, and it had expressed several figures, Trimalcio exclaimed:

“‘Alas, alas we wretches, the whole of little man is nothing! So shall we all be when Orcus takes us away.’ ‘Satyncon 35. Titus Petronius Arbiter.’

“Just as I was not able, however, most learned Academicians, to agree with the opinion of that critic who did not wish to recognize the puppet in the passage quoted above from Horace, so, with no ill-will to whoever differs from me, I should not care to acknowledge our puppets in this skeleton or in this mask of silver described here by Petronius. This larva seems to me to be a machine that can move a little by means of springs and wheels, as do those self-moving machines known as automata; but not capable of being regulated extrinsically by strings, as are the *Burattini*, of which we are speaking.

“Let us come now to clearer and less contestable testi-

monies, taking one from the most august sage of the world, and another from the wisest philosopher in Rome of his time. The first is from the Emperor Antoninus, who in the works written by him in Greek, and so well illustrated by Gotaxerus, happened to speak of *Burattini* and called them by the word, graecised from Latin, *Sigillaria Neurospasmena*, that is, *Sigillaria*, or little figures *nervis attractilia*, that can be pulled by the sinews. The second is from the most learned philosopher Favorinus of whom Aulus Gellius speaks so favourably in his *Attic Nights*. Favorinus, wishing to show that there is liberty and choice in men to do that which pleases them, without the stars and their influence urging them on and necessitating their actions, says, that otherwise men would be silly toy-puppets, moved by strings, and not living beings gifted with reason: *Ut plane homines non quod dictitur sed ludrica, et vivenda quaedam esse videantur, si nihil sua sponte, nihil arbitrato suo faciant, sed ducentibus stellis, et aurigantibus.*

“Then Apuleius, in the following ages, described human statuettes of wood moved by strings, and during the second or third century of the Church there were deposited, as I remarked above, in the tombs of Christian children, *burattini*, some of which can be seen, from the framework that has been found, to be similar to those that are nowadays used, moved by strings. So that it manifestly appears that the ancients, Greek as well as Romans, were acquainted with these toy-figures, and not only with the rigid and fixed ones, with which children play, but also with those that can be moved by strings, and by lute-strings, and by thin sinews, for the ancients have mentioned all these varieties.

“There remains then to examine by what names the

Greeks, and by what names the Romans called these toy-figures; answering the question briefly, for my speech is already becoming too long, I say that the Greeks in accordance with what we have already heard, called these movable statues *Neurospasta*, a word formed by the noun *Neuron*, which means nerve or sinew, and the verb *spao*, which means pull, tear, from which spasm is also derived, which means attraction or convulsion. Then the showmen who managed these figures were called by the Greeks similarly *Neurospastai*, which means puller of sinews. Now just as the Greek language found no proper word for these puppets, but they were comprised under the general term of 'machines moved by the pulling of sinews,' so also the Romans did not honour them with a name in Italy, but they went by the same general name as in Greece. Since Horace, as we said above, called them *nervis alienis mobilia ligna*; Petronius used the name *catenationes mobiles*; Apuleius termed them even more generally *ligneolas hominis figuras*; Favorinus called them by the Greek name *neurospasta*; the same name was later written by Aulus Gellius in Greek letter. Therefore our language can be said to have been more generous to these toy statues, in fixing upon a proper vocable to distinguish them, calling them *burattini*; and the French language too, which did not comprise them under a word of generic meaning, but settled a proper word for their use, and called them *les marionettes*, because they were first in honour of the Virgin than in the other respects rich Greek and Latin idioms, of which the one made no attempt to find them a name, and the other comprised them under the general name of *contrivances moved by strings*.

"This, most learned Academicians, is as much as I have been able to find in ancient and modern authors about this slim and even sterile subject, for the satisfaction of an innocent and even learned curiosity, which, though it may not appear worthy to your perspicacious intellects, still will be accepted and praised by your kind and well-wishing approval."

MARIONETTES AT GENOA

By Charles Dickens

"The Theatre of Puppets, or Marionette—a famous company from Milano—is, without any exception, the drollest exhibition I ever beheld in my life.

"I never saw anything so exquisitely ridiculous.

"They look between four and five feet high, but are really much smaller; for when a musician in the orchestra happens to put his hat on the stage, it becomes alarmingly gigantic, and almost blots out an actor.

"They usually play a comedy, and a ballet.

"The comic man in the comedy I saw one summer night, is a waiter at an hotel. There never was such a locomotive actor, since the world began. Great pains are taken with him. He has extra joints in his legs: and a practical eye with which he winks at the pit, in a manner that is absolutely insupportable to a stranger, but which the initiated audience, mainly composed of the common people, receive (so they do everything else) quite as a matter of course, and as if he were a man. His spirits are prodigious. He continually shakes his legs, and winks his eye.

"There is a heavy father with grey hair, who sits down on the regular convention stage-bank, and blesses

his daughter in the regular conventional way, who is tremendous. No one would suppose it possible that anything short of a real man could be so tedious. It is the triumph of art.

"In the ballet, an Enchanter runs away with the Bride, in the very hour of her nuptials. He brings her to his cave, and tries to soothe her. They sit down on a sofa (the regular sofa! in the regular place, O. P. Second entrance!) and a procession of musicians enter; one creature playing a drum, and knocking himself off his legs at every blow. These failing to delight her, dancers appear. Four first; then a flesh-coloured pair. The way in which these two could dance; the height to which they spring; the impossible and inhuman extent to which they pirouette; the revelation of their preposterous legs; the coming down with a pause, on the very tips of their toes, when the music requires it; the gentlemen's retiring up, when it is the lady's turn; and the lady's retiring up when it is the gentlemen's turn; the final passion of a pas-de-deux; and the going off with a bound!—I shall never see a real ballet, with a composed countenance, again.

"I went, another night, to see these Puppets act a play called 'St. Helena, or the Death of Napoleon.' It began by the disclosure of Napoleon, with an immense head, seated on a sofa in his chamber at St. Helena; to whom his valet entered, with this obscure announcement:

" 'Sir Yew ud se on Low!' (The ow, as in cow.)

"Sir Hudson (that you could have seen his regimentals!) was a perfect mammoth of a man, to Napoleon; hideously ugly; with a monstrously disproportionate face, and a great clump for the lower-jaw, to express his tyrannical and obdurate nature.

"He began his system of persecution, by calling his prisoner 'General Buonaparte;' to which the latter replied, with the deepest tragedy, 'Sir Yew ud se on Low, call me not thus. Repeat the phrase and leave me! I am Napoleon, Emperor of France!' Sir Yew ud se on, nothing daunted, proceeded to entertain him with an ordinance of the British Government, regulating the state he should preserve, and the furniture of his rooms: and limiting his attendants to four or five persons. 'Four or five for me!' said Napoleon. 'Me! One hundred thousand men were lately at my sole command; and this English officer talks of four or five for me!'

"Throughout the piece, Napoleon (who talked very like the real Napoleon, and was, for ever, having small soliloquies by himself) was very bitter on 'These English officers,' and 'these English soldiers:' to the great satisfaction of the audience, who were perfectly delighted to have Low bullied; and who, whenever Low said 'General Buonaparte' (which he always did: always receiving the same correction) quite execrated him. It would be hard to say why; for Italians have little cause to sympathize with Napoleon, Heaven knows.

"There was no plot at all, except that a French officer disguised as an Englishman, came to propound a plan of escape; and being discovered, but not before Napoleon had magnanimously refused to steal his freedom, was immediately ordered off by Low to be hanged. In two very long speeches, which Low made memorable, by winding up with 'Yas!'—to show that he was English—which brought down thunders of applause, Napoleon was so affected by this catastrophe, that he fainted away on the spot, and was carried out by two other puppets.

"Judging from what followed, it would appear that he never recovered from the shock; for the next act showed him, in a clean shirt, in his bed (curtains crimson and white), where a lady, prematurely dressed in mourning, brought two little children, who kneeled down by the bed-side, while he made a decent end; the last word on his lips being 'Vatterlo.'

"It was unspeakably ludicrous. Buonaparte's boots were so wonderfully beyond control, and did such marvelous things of their own accord: doubling themselves up, and getting under tables, and dangling in the air, and sometimes skating away with him, out of all human knowledge, when he was in full speech—mischances which were not rendered the less absurd, by a settled melancholy depicted in his face.

"To put an end to one conference with Low, he had to go to a table, and read a book: when it was the finest spectacle I ever beheld, to see his body bending over the volume, like a boot-jack, and sentimental eyes glaring obstinately into the pit.

"He was prodigiously good, in bed, with an immense collar to his shirt, and his little hands outside the coverlet.

"So was Dr. Antommarchi, represented by a puppet with long lank hair, like Mawworm's, who, in consequence of some derangement of his wires, hovered about the couch like a vulture and gave medical opinions in the air. He was almost as good as Low, though the latter was great at all times—a decided brute and villian, beyond all possibility of mistake. Low was especially fine at the last, when, hearing the doctor and the valet say, 'The Emperor is dead!' he pulled out his watch, and wound up the piece (not the

watch) by exclaiming, with characteristic brutality, 'Ha! ha! Eleven minutes to six! The General is dead! and the spy hanged!'

"This brought the curtain down, triumphantly."

KARAGHEUZ

(From "*Constantinople*," published in 1854, by *Theophile Gautier*)

"I am really afraid, speaking so much of cemeteries, (the preceding chapter is about cemeteries) to seem to be writing the 'Travelling Impressions of an Undertaker's Man'; but this is not my fault; my purpose today has nothing dismal about it. I want to conduct you to see Karagheuz, the Turkish Polichinelle; and, to reach his booth, one must traverse the great burying ground of Pera: what's to be done? He is not, however, a melancholy personage, this Chinese shadow between two tombs.

"When one has reached the end of the long Pera road, one comes to a fountain shaded by a cluster of plane-trees, near to which are stationed some hirers-out of horses, who offer you their beasts crying: 'Tchelebi, signor, monsou' according as they are more or less polyglot; some *talikas* and Arabs awaiting business; some vendors of sherbets, yellowish water, white mulberries, cucumbers, common cakes and sweetmeats, always surrounded by a numerous clientele.

"Groups of women seated at the edge of the road, which widens into an irregular square fix their great black eyes boldly upon you, and amuse themselves in watching the swarming of this motley crowd of Turks, Greeks, Armenians, Persians, Bulgarians, and Europeans, who come and go on foot, on horseback, on mules, on donkeys, in carriages of every shape and of every country.

"The cannon shot which announces sunset and terminates the fast has just sounded. The cafes fill, and clouds of tobacco smoke arise on all sides; the tarboukas bubble, and the metallic plates of the basque drums vibrate, the rebecks grate, the flutes wail, and the nasal voices of the strolling singers screech and go false on all possible tones, forming a joyous hubbub.

"On the parade of the artillery barracks, the men of fashion show off their horses, and the black eunuchs, with smooth and puffy cheeks, and inordinately long legs, urge on their superb mounts at full speed. They challenge each other to race, uttering little shrill cries, and galloping without concerning themselves the least in the world about the yellow and reddish dogs sleeping in the dust with an imperturbable fatalism.

"Further on, the children play like cats perched on the flat tombs of the Armenians and Greek Christians, bare of any religious emblem, as if the mussulman soil would barely tolerate these dead of another faith. These philosophical urchins do not seem in any way to consider that they trample under foot a soil kneaded of human dust; they display an ardour of life, a radiance of gaiety which one would find hard to understand in France, but which seems quite natural in Turkey.

"The little *Champ-des-Morts* represents the boulevard des Italiens the large *Champ* takes the place of the Bois de Boulogne: it is a kind of turf where the fashionable Europeans and the Turkish *tehelebis* go to show off their English or Barbary horses; some calashes, some American buggys, some coupes, come from Paris or Vienna by steamboat bear the rich *Perote* families. They would be more numerous did

the execrable paving stones and the narrowness of the streets permit; but the scene is not the less animated, and these products of civilized coach-building form a strong contrast with the heavy shapes, the antiquated gildings and the paintings of the *Arabsas*, far preferable from the artist's point of view.

"Perhaps the dead lying beneath the cypresses prefer this vivacious tumult to the cold silence, the gloomy solitude, the boundaries' icy abandonment which isolates them elsewhere; they rest mingled among their contemporaries, their friends, their descendants, and are not relegated outside the boundaries as sinister objects or bugbears; the living city does not cast them from its bosom with horror and disgust; this familiarity, which seems impious at first, is, in reality more tender than our superstitious reserve.

"While awaiting the hour of the performance of *Kara-gheuz*, I entered a little cafe the back windows of which, wide open, framed an admirable view.

"Beyond the cypresses of the cemetery one saw the Bosphorus and the coast of Asia.

"Through the roseate twilight atmosphere *Scutari* stood out clear against its background of dark green, and the minarets of *Buyuk-Djami* and of the Mosque of the Sultan *Selim* were crowned with their tiaras of illuminations; the headland of *Chalcedony* stood out burdened with its monumental barracks, and the Tower of *Leander* rose from the blue water, glittering with whiteness, bearing on its front a light like a spangle of gold upon a muslin turban.

"Leaning my elbow on the sill of the window against which the divan was set, I was nonchalantly smoking my *chibouck*, already several times renewed, when my *Constan-*

tinople friend, detained by some business, came to rejoin me. We traversed the cemetery, and, in the shadow of a great curtain of cypresses, we discovered a row of little wooden houses forming a kind of street of which one side is composed of tombs.

"At the door of one of these houses flickered a yellowish gleam of a night-light set in glass, a native method of lighting much in use at Constantinople.—It was there.—We entered after having thrown a few piastres to an old Turk crouched near to a coffer, who represented the box-office and the management in one.

"The performance took place in a garden planted with a few trees; low stools for the natives, straw chairs for the *giaours* replaced benches and boxes; the audience was numerous; from the pipes and *narghiles* arose bluish spirals which mingled in an odorous haze above the heads of the smokers, and the bowls of the pipes, resting on the ground, scintillated like glow-worms.

"The blue sky of night, spangled with stars, served as roof, and the moon played the part of chandelier.

"The waiters ran about carrying cups of coffee and glasses of water, the necessary accompaniment of all Turkish pleasure.

"They seated us in the front row, immediately in front of the theatre of *Karagheuz*, beside some young blades wearing *tarbouches* whose long tassels of blue silk descended to the middle of the back like Chinese queues and who laughed noisily in anticipation while awaiting the play.

"The theatre of *Karagheuz* is of a yet more primitive simplicity than the booth of *Polichinelle*, an angle of a wall where they hang up a piece of opaque material in which

is cut out a square of white linen lighted from behind, suffices for it: a lamp illuminates it, a basque drum serves as orchestra; nothing is less complicated. The impresario stands in the triangle formed by the square of the wall and the hanging, surrounded by the figures which he makes speak and move.

"The luminous space on which the silhouettes of the little actors were to be projected shone in the midst of the darkness as a centre towards which all the impatient eyes converged. Soon a shadow interposed itself between the sheet and the flame of the lamp. A transparent and coloured *decoupage* was set up against the gauze. It was a Chinese pheasant perched upon a bush; the Basque drum rolled and hummed, a guttural and strident voice chanting a bizarre melopoeia of a rhythm unseizable by European ears rose in the silence; for, at the apparition of the bird, the buzz of conversation and the vague noise which results from a reunion of men, even when tranquil, was suddenly hushed. It was the rising of the curtain and the overture.

"The pheasant disappeared and gave place to a kind of decoration representing the exterior of a garden enclosed by trellises and railings, above which showed green some trees rather closely resembling, in their naivete of form, those of the Nuremberg toys cut chip by chip from a pine stick.

"A hoarse burst of laughter was heard announcing the entrance of Karagheuz, and a grotesque little figure, from six to eight inches, plants himself under the high walls of the garden with extravagant gestures.

"Karagheuz deserves a special description. His mask, necessarily always seen in silhouette as is exacted by his

condition Chinese shadow, offers a pretty successful caricature of the Turkish type. His nose, like a parrot's beak, curves over a black beard, short and curled, thrust forward by a long-pointed chin. A heavy eyebrow traces an inky line above his eye seen front-view in his profile head, with a boldness of design wholly Byzantine: his physiognomy displays a mixture of stupidity, lewdness, and cunning, for he is at one and the same Prudhomme, a Priapus and Robert Macaire; his shaven head is covered by a turban in the ancient style, which he takes off every minute, a comic trick that never misses its effect; a vest, a waistcoat striped in colours and loose pantaloons complete his costume. His arms and legs are movable.

"Karagheuz differs from the *fantocinni* of Seraphin in that instead of standing out in opaque black against the oiled paper, he is painted in transparent colours, like the figures of a magic lantern. I do not know how to convey a better idea of him than that of a figure in a stained glass window which one should detach from the window with the lead frame work which surrounds it and outlines it. Upon the black outlines which form the lines and shadows and are made of cardboard, tin, or other resistant substance are applied translucent pellicles coloured green, blue, yellow, red according to the colour of the dress or the object which each one represents. The Javanese *fantocci* thus much more resemble Karagheuz than do the Chinese Shadows. But this is enough about the structure and colouring of the Turkish Polichinelle. This explanation once given will serve for all the other actors, which are constructed after the same principle.

"Karagheuz, quite like a tragedy prince, has a confidant

named Hadji-aivat, a mixture of Mascarillo and Bertrand, an ambiguous auxiliary who gives him his cue and mocks at him while serving him. Karagheuz cannot be conceived without Hadji-aivat, any more than Orestes without Pylades, Euryalus without Nisus, Caston without Pollus, and their knavish and quarrelsome duality runs through all this burlesque repertory; Hadji-aivat is as nimble in body as in wit, and contrasts by his slightness with the robust breadth of Karagheuz.

"The garden just now described confines a mysterious beauty, a houri of Mahomet who excites to the highest degree the libidinous desires of Karagheuz. He would like to penetrate into this paradise defended by ferocious guardians, and invents, to that end, all kinds of ruses which are successively foiled: sometimes it is a eunuch who menaces him with his sword, sometimes a dog with sharp teeth, barking noisily, who dashes at his legs and bites his calves. Hadji-aivat, no less libertine than his master seeks to substitute himself for Karagheuz and to insinuate himself for Karagheuz and to insinuate himself in his place into the presence of the beauty.

"He complicates the situation by all kinds of perfidious stupidities, cause of comic altercations and struggles between him and his patron.

"This scoundrel has not even the virtue of Mascarillo, who at any rate does not pay court to Leio's mistresses.

"A new personage presents himself. It is a young man, a youth of good family, dressed in a long over-coat and with a torbouch on his head like a young embassy Turk. He holds in his hand a pot of basil, symbol of the state of his soul, declaration of visible and permanent love; Karagheuz

espies this naive lover and fastens on to him; he gets money out of him promising to bring him to her whom he loves, and bandies him about like a valet of Moliere, a very idiotic and very credulous Valere or Eraste; his hope is to enter in the train of the effendi into that paradise forbidden by the blacks with the flourishing horsewhips, and basely to forstall him with his lady.

"Some Persians, attracted by the renown of this beauty, also come to dance attendance before the railings of the garden.

"They are mounted on spotted horses capraioned with bizarre harness. High caps of astrachan rise on their heads, and they hold in their hands their inseparable battle-axes. Karagheuz seeks to conciliate the new comers, and relates to them all kinds of lies, each more absurd than the last, but suited to the stupidity which the Turks attribute to the Persians.

"Hadji-aivat courts them also on his part, and this competition gives rise to a dispute which terminates in a prodigious volley of kicks and blows which Karagheuz administers to his confidant.

"During this scuffle, the lover glides into the harem, the door of which closes again in the face of the aghast Persians, who, on realizing the situation, fall by common consent on Karagheuz and Hadji-aivat, and bring about a general melee received with inexhaustible laughter by the audience.

"I relate here only the merely mimic part of the piece; I know no Turkish save the words introduced by Moliere in the ceremony of the 'Bourgeois gentilhomme,' and it is not, moreover, one of those transparent languages like

Italian, Spanish and Portugese, through which the meaning can be divined even without knowing them: but it appeared that the dialogue was excessively comic, to judge by the hilarity and the burst of laughter of those spectators capable of understanding it.

“The Turkish language lends itself to a multitude of the most comic and bizarre equivocations and puns. A letter or an accent suffices to change the sense of a word. For example, *Asem* means Persian; *asemi* means a simpleton. Instead of *Asem baba*, Mr. Persian, Karagheuz never fails to say *asemi baba*, which excites homeric laughter, the Persian playing, in the Turkish burlesques, the same role as the Englishman in the vaudevilles and the Frenchman in the English plays. These poor Persians serve as a butt for all the pleasantries and all the hoaxes; their style and their emphatic pronunciation are parodied; their awkwardly rigid attitude, their strange costume and the mass of arms which they always hold in their fist like the heroes of Schah-Nameh, even in situations which least necessitate this warlike equipage. Probably in Persian the ridiculous figure is a Turk, thus maintaining the balance of amenities between nation and nation.

“My polygot friend translated here and there some of the striking passages; but it is impossible to give in our language the least idea of these huge jests, these hyperbolic broad jokes which necessitate, to render them, the dictionary of Rabelais, of Beroalde, of Eutrapel, flanked by the vulgar catechism of Vade. The Karagheuz of the great Cemetery has, however, undergone censorship, or, to put it better, castration: he utters obscenities, but he no longer performs them; morality has disarmed him; he is a Poli-

chinelle without his stick, a satyr without horns, a 'dieu de Lampsaque' in the condition of Abelard; and instead of acting, he puts his lubricious exploits into 'Tales of Thera-mene.' It is more classic; but frankly, it is more tedious, and the originality of the type loses much.

"The dialogue is interlarded with pieces of poetry and ariettas in the style of the vaudeville verses, miaued out to extravagant airs and supported by a ferocious accompaniment of basque drum.

"The 'Marriage of Karagheuz' is a piece *a spectacle*. Karagheuz has seen a charming young girl, and, as he is of a very inflammable temperament, he has conceived for her the most violent passion. Let us note, in passing, that the figures of women have the face uncovered, contrary to the Turkish custom. The ideal of Karagheuz is in truth a very pretty *ombre chinoise* with eyes painted with *surmeh*, red mouth, cheeks plastered with paint, in the costume of a comic opera sultana, and who flutters very coquettishly.

"The marriage concluded, Karagheuz sends the wedding gifts: four Arab horses, four *talikas*, four riding horses, four camels, four cows, four goats, four dogs, four cats, four cages full of birds; then come *hammals* loaded with divans, pipes, narghiles, stools, round tables, carpets, lanterns jewel-caskets, clothes-chests, plates and dishes and intimate potteries.

"This procession, instructive for the foreigner, whom it initiates to the details of a Turkish menage, is performed to a Tartar march, of a flowing rhythm whose persistence ends by being agreeable, and which fixes the *motif* invincibly in one's head.

"All this magnificence does not save Karagheuz from a

premature conjugal misfortune. The young girl, just now so fluttering, rounds out visibly as the result of a precocious fecundity in which her husband has nothing to claim; poor Karagheuz finds himself a father the very day of his wedding, a phenomenon which singularly surprises him and to which he ends by resigning himself like a Parisian husband.

"I enjoyed this parade very much, for it does not necessitate, like the preceding, the understanding of the dialogue, and it gave me the same pleasure as the ballet affords at the Opera to the foreigners who do not understand our language.

"The horses, the camels, the dogs, all the accessories of the procession, were cut out with the most jovial naivete of form, and recalled the primitive taste of the vignettes of Epinal. The Turks, whose religion forbids them to trace by drawing or painting any object which has life, have remained, in this direction, in the most gothic barbarism, and the marionettes of Karagheuz, the only representations tolerated of the human figure, manifest the results of this inexperience; however, these little figures, like all that which is primitive, possess a character of which a more skillful execution would deprive them.

"I returned to Pera by a deserted part of the cemetery, following a walk bordered by enormous cypresses. The moon let its silver rays steal between their sombre masses, and threw out, against a background of the most opaque darkness, white tombs which rose at the edge of the road like spectres in their winding-sheets. A profound silence reigned in this funereal forest, broken from time to time by the distant barking of a dog; it seemed to me that I heard my heart beat,—that alone alive in the midst of this population of the dead; when all at once a voice rang in my ear like the

trump of the last judgment, and addressed to me in French this phrase, which did not justify the start it gave me: 'Monsieur, will you buy my last cakes?'

"This inopportune offer of confectionery, in the depth of a cemetery, at midnight, the romantic hour, the hour of apparitions, had something grotesque and formidable about it which made me laugh and made me afraid; was it the ghost of a journeyman baker of my own country dead at Constantinople and arisen from the earth to offer me the shade of a bun? That was hardly probable. So I walked to the side from whence came the voice.

"A very solid, very real, much mustached and well-muscled fellow was holding in front of him a little tray loaded with croquettes, and awaiting an improbable trade at his solitary crossways. He spoke French because he had served some years as *Turco* in Algiers, and, disgusted with arms, devoted himself to this debonnaire commerce of nocturnal *patisserie*.

"I bought up the last of his stock for thirty *paras*, reserving myself to do homage to the belated dogs that I should meet, and pursued my way.

"The following day, to continue my studies of the Turkish Polichinelle, my friend proposed to me to go down to Top-hane, where, in the back courtyard of a cafe, uncensored performances of Karagheuz were given with all the buffoon and lubricious license which the type requires.

"The court was filled with people. Children, and above all little girls of eight or nine years of age, abounded. There were some delicious ones who, with their sex yet undefined, recalled those pretty heads of the 'Sortie de l'Ecole' by Decamps, so gracefully bizarre and so fantastically charming.

With their beautiful eyes astonished and entranced, expanded like black flowers, they watched Karagheuz giving himself up to his Saturnals of impurity and contaminating all with his monstrous caprices. Each deed of erratic prowess drew from these naively corrupt little angels peals of silvery laughter and endless clapping of hands; modern prudery would not permit that one should seek to give an account of these Atellanian follies where the lascivious scenes of Aristophanes combine with the laughable dreams of Rabelais; picture to yourself the ancient god of gardens dressed as a Turk and let loose in the harems, the bazaars, the slave-markets, the cafes, in the thousand imbroglios of oriental life, and whirling in the midst of his victims, impudent, cynical and joyously ferocious. It would be impossible to carry to a further extreme ithyphallic extravagance and the shameless licentiousness of obscene imagination.

"Karagheuz is often transported into the seraglios and there gives performance with the women witness hidden behind grated galleries. How can one reconcile this licentious spectacle with manners so severe? Is it not because some vent is always required for the over-pressed boiler, and that the most rigid morality must leave an escape for human corruption? Moreover these disordered fantasies are not dangerous and vanish like the shadows when one puts out the lamp of the booth.

"On seeing Karagheuz I thought to connect him, through Polichinelle, Pulcinella, Punch, Pickelhering, Old-Vice to Maccus, the Oscan marionette, and even to the automatons of the Nevrospate Pothein; but all that scaffolding of erudition became useless when I was told that Karagheuz was

simply the caricature of a vizier of Saladin's known for his misconduct and lewdness, an organ which makes Karagheuz the contemporary of the Crusades . . . sufficient anti-quity for the nobility of a Chinese shadow."

JAPANESE MARIONETTE PLAYS AND THE MODERN STAGE

By Oscar Munsterberg—1905

"The development of the Japanese stage differs widely from that of any other country. This development would have taken a normal course had the No drama understood how to adapt itself to changed times, in which case it would have given birth to a popular stage just as naturally as did the medieval stage of Europe to the drama of our day. The complete isolation of the island empire resulted in the most rigid maintenance of the traditional methods of staging, diction and text. As the long continuance of peace brought increasing prosperity in its train, the people began to demand something more than mere amusement—namely, a stage which should afford a faithful reflection of its daily life. The plot of the No plays was in accordance with the ethical code of the warrior and dealt exclusively with the past, whereas the nation wished for a drama representing the life of their own day which would serve as a norm of conduct for their children. This demand was fulfilled by the marionette theatre—Ningyo-shibai—but owing to the deficiencies of its staging, only as far as masses were concerned. The modern drama was the joint offspring of the marionette theatre and the Joruri singers.

"The Joruri singer, Menu Kiya Shosaburo, joined forces with Hikiti, a marionette-theatre stage-manager, in the

foundation of the Joruri marionette play (*Ayatsuri-Joruri*). It met with but scant success in the artistic imperial city of Kyoto, but when it was given at Tokyo in 1624 under the management of Toraya Jiremon he had a most enthusiastic reception. Nor did the aristocracy stand aloof, since the powerful Prince Shimadzu of Satsuma took him under his protection and authorized him to adopt the name of Satsuma Joun. The paper curtain hitherto in use gave place to a silk one bearing the Satsuma coat of arms, and the clay puppets to artistic, jointed marionettes, thus to all intents and purposes introducing the same technical appliances which are in use in the present day.

"The manipulators of the puppets, clad in the ancient ceremonial garments with the wing-like shoulder pieces worn by the chorus on the No-Stage, hold the figures and guide their many-jointed limbs. In early times the puppets appear to have been moved from above by means of strings, for the literal meaning of the name *Ayatsuri* is 'to set in motion a jointed doll with strings.' Shokosai's detailed drawings (1800) of the mechanism for the motions of eyes, lips and even single fingers show the high degree of perfection to which these figures were carried.

"Behind the manipulators of the puppets stand the pupils and servants who always have to bring anything required and help in various ways. They are clad entirely in black, even their heads being covered with a black hood, so as to render them as nearly as possible invisible to the spectators. They were known as KURONBOS and play their part in modern drama. The imagination of the spectator must of course supplement the conventions of the marionette stage, but the very fact that it affords but little to attract the

eye lends force to both word and action. The natural consequence was that the text become more and more important and recitation the main thing. Hitherto only fragments of poems had been recited; Joun was the first to put on whole dramas, mostly in six acts, whilst Hojo Kunai wrote plays purposely for the marionette stage.

"The marionette theatre attained its zenith in Osaka where the most talented of the Joruri singers were fortunate enough to be able to cooperate with the most distinguished dramatists Japan had ever produced. The dramas written for the marionette stage were performed later on by human actors and are to this day the *pieces-de-resistance* of the modern stage. As the receipts increased, the outlay on stage properties became larger and the puppets were attired in gorgeous silken garments.

"Each Joruri singer had his individual style, his recitation thus reflecting his personality. Loun's most gifted pupil left Tokyo and settled in Kyoto where he made the marionette stage extremely popular. Uji Kananojo succeeded in founding a special Joruri school, but had a talented rival at Osaka in Innuye Marima. The fame of both these artists was, however, eclipsed by that of Takemoto Gidayu, who is still regarded as the greatest member of the Joruri school, his name being frequently used to designate recitative in general, though, strictly speaking, it should be applied to one particular style of Joruri. In 1685 Gidayu founded a theatre, his declamation and singing exciting much admiration. His success was, however, largely due to the cooperation of the gifted poet Chikamatsu Monzaemon (1653-1724) who, during a friendship which lasted twenty-eight years and ended with Gidayu's death,

wrote no fewer than sixty plays for him. After Gidayu's death he wrote thirty more. Space forbids me to attempt to write an appreciation of the place in literature occupied by Gidayu and his successors or to do more than touch upon the plot of the plays in so far as they exercised influence upon the development of the dramatic art.

"While hitherto the stage had only represented events drawn from history of the wars of past centuries, Chikamatsu took his subjects from everyday social and dramatic life. in those days there were no newspapers and political and local occurrences only became known gradually and were hailed with delight. Gidayu knew how to turn this state of things to account. As soon as he heard a sensational piece of news, he commissioned Chikamatsu to write a play about it, before it became generally known. Plot and characters of these plays were taken from life; the news of the day, known to and understood by the audience, supplemented by imaginary details, formed the plot. Here the poet was in his element. His delineation of everyday folk was as strikingly true to nature as were the colour prints of his contemporaries, and the words he put on their lips were as remarkable for beauty of diction and expression as were the creations of those artists for beauty of line. His greatest, and certainly most mature work is thought to be *Tenno Amisjima*, a drama telling the story of the suicide of a paper dealer and his lady-love, written in 1720, in his seventy-eighth year. Towards the close of the same year Utamaro published one of his famous prints, depicting the abduction of the singer Roharu by the paper dealer Jihei. It is possible that, but for the Shakespeare-like drama of Chikamatsu, the wood engraver's art would never have been brought to such perfec-

tion; it must in any case be borne in mind that these plays were no longer given in marionette theatres, but on the modern stage to which these theatres had given place and which had taken over the plays written for the older theatres.

"Chikamatsu's most noteworthy successor was Takeda Izumo, (1691-1756) who was himself the manager of a marionette theatre. Izumo was so overwhelmed with work that he collaborated with two other poets, the three publishing many extremely successful plays of which *Chiushingura* was the most popular. The subject of this piece was the historic episode of the forty-seven Ronins who avenged their lord and then committed suicide on his grave, and still enjoys great popularity. Danjiuro, an actor of the present day living in Tokio, has played the part over fifty times, on each occasion before a crowded house. The dramatization of the subject ensured it widespread popularity and it has frequently been depicted in series of prints. It is interesting to trace the gradual change of taste. The historical heroic play retains its popularity, but peace, with its somewhat softening effect, shifted the main interest from the din of battle of the sanguinary feuds of the Middle Ages to the cunningly executed vengeance and subsequent suicide as evidence of the refined, conventional code of etiquette of the nobility. It corresponded to the spirit of these decayed heroes of romance, who had ceased to wield the warrior's sword and contented themselves with the dainty, showy little dagger of the Japanese Rococo period.

"From a modern political point of view it is interesting to note that the play which occupies the second place in popular favour is one dealing with the expulsion of the Dutch from Formosa in 1624 by the Chinese rebel Coxinga, who was half Japanese.

"Chikamatsu Hanjo was the third of the great trio of dramatics after whose death the decay of the lyric drama set in. With the decline of the lyric school went that of the marionette theatre; and from 1760 on, the stage proper, on which the parts were played by human actors, began to come into prominence."

* * *

Each Japanese puppet of the Bunraku-za has three manipulators, the chief one controlling the head and right arm. The second manipulator works the left arm while the third or apprentice manipulator works the feet and costume.

The manipulators are seen by the audience but are robed in black from head to foot and the audience takes no notice of them. When a manipulator has become famous he dresses in brilliant theatrical costume and wears no mask over his face.

The puppeteers have raised, wooden clog-like arrangements which they use when the action of the play or change in height in the scenery demands the puppet's being raised.

The puppets themselves are from one-third life size to over half, and the characters are immediately recognized by the audience from their costume, which tell their rank, and so forth.

On one side sits a man who recites the play, taking all the parts in a similar manner to the Dalong of the Javanese shadow show. He is accompanied by a Samisen orchestra.

A variation of the Bunraku-za three men puppets is called "wheel puppets" and has descended from the Bunraku-za type due to economic pressure. The change in type started in 1845, and instead of requiring three men it is worked by one man clothed completely in black. The mani-

pulator sits on a small box or stand which has three wheels attached to the bottom and manipulates the whole puppet.

JAVANESE PUPPETS

The Javanese are of Mohammedan faith, and because of this were restricted from making puppets in human form because at the Day of Judgment every image maker must provide the images he has made with a soul. This accounts for the grotesque and bizarre shapes of their puppets. The Javanese theatre or form of theatrical is called the Wayamg and has developed through numerous stages. The first type, and incidentally the oldest form of dramatic representation in Java, is the shadow play, the Wayamg Beber, and the Wayamg Purwa. The Wayamg Beber is a sort of motion picture. The scenes are painted on long sheets and seven of these rolls are used for a performance, which lasts from one to one and a half hours. A speaker recites or tells the story, which is usually derived from the exploits of Pandji. This was once an entertainment of great importance, but has slowly degenerated into an entertainment for children alone. The Wayamg Purwa is presented with puppets cut out of water buffalo hide with strange profiles and long, thin arms and legs which are manipulated by rods made of horn. These rods are attached to the hands of the puppet.

The next stage in the development of the Javanese puppet theatre is the Wayamg Kelitik, Ikitik, or Kerutyil. For this performance the puppets are carved in soft wood with a flat form, and each side of the wood is carved in relief. These were not used as shadow puppets, but were seen by the audience, and again the arms were worked by rods. The next type was a natural step. This was the Wayamg Golek in

which the puppets were of wood and were carved in the round. They had movable heads and arms and were completely costumed, manipulated however, like all the others, from beneath with rods. The next step is perhaps one of the most unusual of all because this step was the change from puppets to humans, and was called the Wayamg Topeng. The living actors were masked and dressed to imitate the puppets, the masks being made of skin or wood. Similar to the puppets, the parts are all taken by one man called a "Dalong," and the performance is accompanied by an orchestra of native instruments. The performers imitate the conventionalized dance patterns of the puppets. The next was the Wayamg Redok in which the actors dropped the mask and painted the features on their faces. The last step was in the nineteenth century and was caused most likely by the influence of European civilization. In this type the actor uses very little makeup, moves like a human being and speaks his own part. Regardless of the many changes that have taken place in the Javanese theatre, each one of the types can still be found in Java today, and I think the most popular of these is the Wayamg Purwa, which is a straight shadow show. The Javanese shadow puppets have exerted a great influence on the shadow puppets and puppets of other countries. The shadow show takes for its motif the story from the Mahabharata and the Ramayana. In these tales is found plenty of adventure, religious flavoring, and romance.

The story of the origin of the Javanese puppets is as follows:

One morning while washing, a woman saw a tree floating in her direction, and she pushed it away, but each time she pushed it away it returned. It seemed so persistent that at

last she pulled it on to the shore. Several days later she had a dream in which she heard a woman complaining and demanding to be released from the tree. When her husband heard of this, he believed it to be the tree which she had pulled up on the bank. They went to the tree, and cut open the trunk. Inside they found a puppet of the Wayang Kelitik type. This they named Kjai Gandroung. A few days later, again she had a dream in which she heard another voice saying that it was the wife of Kjai Gandroung. She said that she was in a tree in front of the house. The husband and wife cut off a branch, and in it they found another puppet of the Wayang Kelitik type. This was placed beside the other and named Njai Gandroung. The man made several other puppets similar and this set of puppets descended from father to son and is still said to be in the possession of one of the Dalongs of Java.

The Dalong is the professional manipulator. He holds the shadow figures above his head, takes all of the parts, and directs the orchestra. He talks for hours in many different voices, manipulates dozens of different figures, plays instruments and directs. For all of this he receives what is equivalent in our money to about \$3.75 a performance.

There are two main types of Javanese shadow puppets. The thin nose, flat brow, and slant eyes indicate wisdom and high rank. The other type is short nosed, round browed, round eyed and broad mouthed, meaning powerful and strong. The shadow puppets with black faces indicate gods or relations of gods. Gods are invisible, and black is the color for invisibility. Shadow puppets with bowed heads denote the power of mind over matter. Among shadow puppets only gods wear shoes, as gods are not of this earth,

their feet do not touch the earth. Three characters who were bodily put into the Hindu epics, the Ramayana and the Mahabharata, are Petrook, Gareng, and Semar. Semar is the father of Gareng and Petrook. These are true native characters and satisfy the Javanese desire for the ridiculous and the sublime.

Centuries ago in Persia, puppets were extremely popular and the leaders took their favorite puppets to war with them. In time they became a part of the secret service because these puppets could be passed between the enemies' lines, and it was possible for a spy in the enemy camp to secrete information in the puppet.

* * *

It is interesting to trace the familiar character of Punch and find his counterpart in the puppetry of almost every country except America. In England he was known as Punch, in France as Guignol, in Germany as Hans Wurst, Jack Sausage, or Kasperle, in Italy as Punchinello, in Turkey as Karagheuz or Black Eye, in India as Viduska, in Persia as Ketschel, in Russia as Petroushka. The same characteristics are found in each one of these characters regardless of the country. By that I mean the hook nose, usually the humpback, and the mischievous nature. In America we have Punch himself, but no nationally known figures, unfortunately, of similar character.

* * *

One thing is certain, one is fascinated and completely "gone" on the making of puppets, and becomes a follower, or he is bored and drops it as childish or complicated. There is no halfway stand. This accounts for the intense interest of those who do make puppets.

Puppets can be used very effectively in the spreading of propaganda. Crusades for health, peace, safety first, temperance, moral questions—all can be conducted by puppets.

Many churches use puppets in the retelling of Bible stories. In the early days of Christianity, marionettes helped the people see and feel the great scenes in their new religion—particularly that large group who could not read—and they might well return to their earliest uses. The Reverend William John Williams of the First Congregational Church, in Cleveland, Ohio, uses marionettes at the regular Sunday evening services.

* * *

The Czecho-Slovakian and the Russian Governments are using puppets extensively. The former has twelve hundred companies for the entertainment of the army, and a children's puppet theater in the Prague library. The Russian Government has a thousand touring companies to spread Soviet ideas.

Traveling performers under the name of "skomorakhs" existed in Russia throughout the Middle Ages. They were either leaders of trained bears, monkeys, and dogs, or acrobats, or gave puppet shows. The usual puppet show given was of Pierrot. These performers also improvised plays in which they attacked with rough and ready jests the existing conditions and classes of society.

Mr. Alexander Zelenko, former professor at the University of Moscow, says that traveling comedians still go over the country with their dolls and folding screens. They use a hand organ for their music. The performer has a contrivance in his mouth with which to alter his voice. The principal hero in the plays is Petroushka or Diminu-

tive Peter, who is the same as the English Punch. The hero usually makes mischief in horse trade with a gypsy, a German doctor, a policeman, or a recruiting officer. The devil then takes his body into hell.

* * *

In the Chinese puppet theater usually heroes have moustaches and the villain is not allowed a hair on his lip. Faithful and honest is the one whose face is bright red; mottled and unevenly colored is the face of a rogue. A square hat is as a rule a sign of an honest official, but watch your tax money if the official wears a round hat. The red hat tells on the delicate lady—she is a bride. Only an emperor may wear a yellow dress—black is the dress of a pauper.

The characters in the Chinese puppet theater correspond to the human drama, and the types are fixed. They are:

1. Wu sheng warrior
2. Hsiao sheng civilian or scholar
3. Sheng sheng elderly man, emperors, generals, and old faithful servants
4. Er-hua-mien robber
5. Lao-sheng old man for unimportant part
6. Hua-tan girl of doubtful reputation, or maid in comedy
7. Wu-tan warrior maiden
8. Ching-i honest and simple girl
9. Lao-tan old woman with black head-dress

“According to Carl Hageman it was once the refined toy of the cultured, an art for the learned, whereas today it is merely a hollow relic. Now people do not know how and cannot work them; they are stiff and inflexible or else they

aimlessly flop about with all their limbs; where there are several figures the player is helpless. The Chinese shadow theater no longer has its own repertoire: it simply takes over that of the regular stage. It has no public, and the educated classes pay no attention to it now. . . . ”

In Sicily one of the most famous plays depicts the marvelous prowess of Orlando. Roland, one of the twelve peers of King Charlemagne, was the prototype of Orlando. Of the plays regarding Orlando that are derived from Ariosto's poem in eight volumes, many are still being played today in Sicily. The Sicilian Orlando is very similar to the early Greek puppets, having no knee joint and very little movement of the head. The puppet is generally constructed of solid wood, jointed with metal joints, and manipulated by two heavy iron rods, one running through the top of his head, the other to the right hand, which is the sword hand. The left hand is manipulated by a string.

It is known that the natives of Easter Island at one time had puppets. One of the natives mounted them by the dozen on pivots on the top of his house, and with strings he was able to have them execute parts of their ceremonial dances.

The American Indians have had puppets. The best known of these are the puppets of the Hopi Indians, used in the ceremony of the Great Plumed Snake. In this ceremony a decorated screen is set up at one end of the dwelling, with several circular disks on the front of the screen. At the correct time in the ceremony, from behind each of the circular disks, come the heads and four or five feet of body of the serpents. After being manipulated with relation to the ceremony, they are withdrawn. There are several other

puppet figures in this ceremony, but the serpents are the most widely known. Most of these Indian puppets were for religious purposes, and their secrets of manipulation and the fact that they were puppets were carefully guarded by the medicine man of the tribe.

It has been my good fortune to do some research work among the Haida Indians of the Queen Charlotte islands off the northern Pacific coast of Canada. These are a more or less isolated group of Indians and were for years rulers of the North Pacific. From possibly the oldest living inhabitant I obtained a few scraps of information regarding the use of puppets in their ceremonies. (The following is condensed from an article of mine which appeared in "Puppetry, a Yearbook of Marionettes" for 1933.)

Imagine the clearness of a northern night . . . deep blue sky with the dark shafts of totem poles reaching upwards . . . stillness. Then the distant throb of a drum. One approaches the ceremonial house and the boom reaches out, enfolds one, regulates one's heart to its fearsome beat. One pauses outside the house, heartbeat and drumbeat shaking one. The huge timbers of the roof cover the bottom of the sky. Sparks, red against blue, shower up through the smoke hole, dancing to the beat. Light streaks out through the chinks in the wall. A murmur of voices inside. One steps in. But the loud drum loses its grip; there is an overpowering heat, a smell of wood smoke, of strange food and strange bodies.

In one corner of the house hangs a drum with a head the size of a door, and a man beats it with the palm of his hand. Slaves bring in firewood and pile it on the flames in the center of the earth floor. A circle of figures squats around the

fire and at the rear of the house sit the chief and his family. The squatting ring starts a song and as it advances there appears, out of the earth near the centre of the building, a head followed by its body. The figure makes a few simple movements, then disappears.

A pit in the floor is filled with water. Out of it comes an otter, which crawls up the bank, dives back and swims around, finally disappearing.

Another time the witch doctors place a man on the ground and cut off his head. Of its own accord the head moves, slithers across the ground. A witch doctor chants that he will heal the man. The head creeps back, closer and closer, joins the neck, and the man gets to his feet as well as ever.

In a house lighted by flickering fire the eye does not see what it might in the sun. A beating drum, expectation, chanting voices, bring the most curious onlooker to awe and blindness. In the first demonstration there was used a string-puppet, its head almost of life size, realistically carved and colored, with human teeth and hair. In the earth floor the witch doctors had cut a trough in which the puppet lay out of sight. Strings made of spruce roots ran from the puppet over beams and out on to the roof, or over to blanketed-off corners where the hidden manipulators would wait. The chanted song gave the cue for one manipulator to pull his string, then for another to pull his. In this way the figure was made to move. It was all rather crude, perhaps, but to the spectator it was impressive.

The otter was made of natural skin, stuffed and jointed in the necessary places with leather, and worked in the same way.

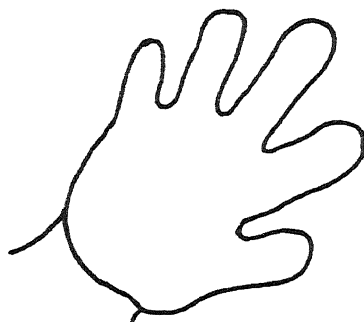
The third illusion was particularly interesting. The witch doctors gathered around the man on the ground so that the actual cutting could not be seen, but the audience heard about it in the song. The victim, hidden under a blanket, and in the secret with the operators, lowered his head into a pit so that when the group about him drew apart, he appeared to be decapitated. A carved replica of his head was revealed on the ground. Its neck had been smeared with fresh animal blood kept ready in a bag of seal bladder. A manipulator hidden in a ditch in the ground made the head move. When the witch doctor proclaimed that the victim would be brought back to life, the head was brought toward his neck, the group crowded around as if in attention and hid the final movement. The wooden head was pulled out of sight; the victim got up, restored and whole!

The training of a witch doctor is a long one, and whatever he learns of puppetry is kept as secret as the tricks of the old order of European puppet showmen. It was only because these things had long ceased to be done by the Haidas that Chief Gidanst revealed them to an outsider.

The Quillayute Indians, who live in the most north-westerly corner of America, also have had marionettes. One of their ceremonies is a "Moon" ceremony. In this ceremony puppets and dolls are used, representing their enemies, serpents of the sea, fish with arms and legs, and their chief character, the God of the Moon. The ceremony takes place around a fire built on a rock altar, and the marionettes are held in front of the Indians taking part in the ceremony. The legs of the puppets dangle loosely, and the arms are moved by twisting back and forth a wooden pin that connected the arms through the wooden body.

These puppets are brilliantly colored and grotesque, some having more than one head and many pairs of arms and legs. Only the Indians who have been particularly favored by the "Great Moon" manipulate the figures and even they must be anointed with a particular oil from a deep sea fish. The story of this "Moon" ceremony portrays a battle between the Quillayutes and some northern Indians. During a certain stage of the battle the northern Indians were about to vanquish the Quillayutes, and at that moment the "Moon God" caused the Quillayute River to change its course and drive the conquering tribe back and cut the Quillayute stronghold off from the mainland. Since this time the tribe had prospered well.

The Indians of the west coast of British Columbia had many strange masks and puppets which were used in depicting their legends, and some day I hope to publish a small monograph on this subject alone.



§IMPLE • HAND§ • CAN • BE • MADE
LIKE • A • MUSLIN • GLOVE • THEN ~
§TUFFED ~~~~~

PART III.



1. *An Outline that can be Used to Teach Puppetry*

Puppetry. A practical course in educational and professional puppetry; history and presentation of the marionette theatre; design, construction, costuming, stringing and manipulation of puppets; portable puppet-stage construction; making and manipulation of hand-puppets and shadow puppets.

I. History—general outline of background.

A. Assignments: to trace more historical data.

B. Specific history.

Shadow

Guignol

Rod

String

Divide types and countries among class.

II. Types—also manner of manipulation.

A. Drawing Hayes classification on board

(See *Puppetry, a Yearbook of Marionettes*)

B. Giving examples.

III. Guignols.

A. Manner of construction for different types.

B. Casting head of Punch and Judy.

C. Make one each.

Model cast: front and back of head.

Hands: flat, round, cast.

Tubes: hands and head.

Under garment: cut to fit.

Costume.

Stages: types.

(If these are to be for a play, they must be made so puppets can be used.)

IV. Plays.

- A. Choose a string marionette play.
- B. Choose a guignol play.

V. Stages (for string).

- A. Purpose.
- B. Types.
 - Permanent.
 - Portable.
 - Single bridge.
 - Double bridge.

VI. String marionettes.

- A. Number of strings.
- B. General construction.
- C. Manner of construction and material for certain purposes.
- D. Main parts of body.
- E. Types of joints for different uses and places.
- F. Types of controls for different uses.
- G. Costumes.
- H. Attaching control strings.
- I. Stringing.

VII. Making a string marionette for a chosen play.

VIII. Manipulation.

IX. Scenery and properties.

X. Shadow puppets (human also)

- A. Revival of history.
- B. Types: string and rod.
- C. Suitable plays.
- D. Manner of construction.
- E. Making of one for a chosen play.

XI. Conclusion of course—summary of work done.

2. *Things You Need.*

A few things you should have to work with:

yardstick

scissors

hammer

saws—cross-cut saw and a coping or fret saw

screwdriver

a sharp knife

drill and drills (in small sizes)

brushes — for scenery use ten cent store varnish

brushes; for heads get cheap poster brushes if using water colors, or cheap bristle brushes if using oils—at a paint or artists' supply store

tin cans—restaurants throw away fine large ones

pliers—if you can afford two kinds, get one long-nosed electrician's pliers

3. *Supplies and Where to Buy Them*

Supplies, materials, and where to buy them. (All of the following things are by no means needed; I include them for your convenience.)

Dye—Artists' supply store, cleaners and dyers. Always use analine dye.

Electrical Material—See lighting.

Glue—Le Page's (in small can). Gelatine, pebble, etc. (in bulk)—hardware store, paint supply store. Also Le Page's Liquid Glue from Russia Cement Co., Gloucester, Mass.

Grease—Crisco (one pound can) grocery store. Vaseline (small jar) drug store. Lard (small can) grocery store. Axle grease (small can or bulk) auto supply store or garage.

Hinges—Ordinary types, hardware store. $1\frac{1}{2} \times 3\frac{1}{2}$ Loose Pin Back Flaps (for stage construction). Approximately \$1.00 per pair from National Theater Supply or hardware store.

- Lamb's Wool—In coil, from drug store or Johnson and Johnson, New Brunswick, N. J.
- Lead—In sheets, plumber or hardware store.
- Lighting Equipment — Electrical supply store, hardware store. Or, Ward Leonard Electric Co., 37-41 South St., Mt. Vernon, N. Y.; Kleigl Bros., 321 W. 50th st., New York City; National Theater Supply Co., 92-96 Gold St., New York City.
- Metallics—Sometimes called Flitter. Paint store, artists' supply store, sign writers shops, or W. P. Fuller branches carry Gold Glass Metallics; United States Bronze Powder Co., 220 W. 42nd St., New York City (carry Venus Silver Glass metallics.)
- Muslin—(Unbleached) Dry goods store, department store.
- Nails—Shingle (called three penny), hardware or builders' supply store.
- Paint—Artists' oil colors and poster colors. Artists' supply store, hardware or paint store. Kalsomine, paint or hardware store.
- Pins—(Called Bank pins or common pins.) Stationery store, ten-cent store, notion store, or dry goods store.
- Plastic Wood—(Called also cellulose fiber filler.) Hardware store, paint store, artists' supply store, or A. S. Boyle Co., Cincinnati, Ohio.
- Screws—(For attaching feet.) Flathead $1\frac{1}{2} \times 6$. Hardware store.
- Screweyes—Sizes No. 216 $\frac{1}{2}$ (small), No. 14 (medium), No. 12 (large). Hardware store.
- Tacks—Sizes No. 2 (small), No. 6 (medium), No. 12 (large). Hardware store.
- Thread—(For stringing.) Linen No. 25. Notion, dry goods store. Carpet Thread, notion, dry goods store. Fine fish-line, sporting goods store.
- Tools—Hardware store.

Wire—No. 16 copper wire (for control hangers). No. 10 galvanized wire (for loose pins). Electrical or hardware store.

Wood—3-ply obtainable in $\frac{1}{4}$ to $\frac{3}{4}$ inches in thickness. Buy with only one side finished, if possible, as it is cheaper. Lumber yard, builders supply.

Dowling—Lumber yard, builders supply.

Boxes—Nearest grocery store.

Idaho pine, sugar pine—Pattern makers.

For all of the above things, if not easily obtained near your home, I would advise looking into a Sears and Roebuck or Montgomery Ward Catalogue as they have the most surprising things. For all lighting equipment or the sort of thing sold to theaters I would advise the National Theater Supply Co., 92-96 Gold St., New York City. Write for a catalogue or the name of the nearest dealer (they have them all over America)

4. *Titles of Suggested Plays*

A list of titles that may suggest possible dramatizations to you:

Alice in Wonderland	Beowulf
Alice Through the Looking Glass	The Pied Piper of Hamelin
The Black Arrow	The Blue Bird
Tales From the Alhambra	Cinderella
Ali Baba and the Forty Thieves	Treasure Island
Aesop's Fables	Hans Andersen's Fairy Tales
Robinson Crusoe	Chicken Little
William Tell	Orlando
Rip Van Winkle	Doctor Faust
Jack and the Beanstalk	Don Quixote
Blue Beard	Gulliver's Travels
Sinbad the Sailor	Arabian Nights
Beauty and the Beast	Uncle Remus
	King of the Golden River
	Iliad

Odyssey	The Three Wishes
Willow Pattern Plate	Peter Rabbit
Little Black Sambo	Aladdin
Tales of King Arthur	Midsummer Night's Dream
Pinocchio	Wizard of Oz
Hansel and Gretel	The Night Before Christmas
The Three Bears	Noah's Ark
The Elves and the Shoe-maker	St. George and the Dragon
The Three Little Pigs	Dick Whittington
Little Red Riding Hood	Oliver Twist
Rumpelstiltskin	Uncle Tom's Cabin
Mother Hubbard	Sleeping Beauty
Just So Stories	Robin Hood
Snow White	Jonah and the Whale

5. Suggestions for Vaudeville Acts

Trapeze performer	Dog jumping through hoop
Strong man	Ballet
Trained animals	Contortionist
Clown on skates	Minstrels
Wild man	Piano player
Tight rope walker	Orchestra
Snake charmer	Xylophone player
Dancer	Bicycle rider
Magician	Organ grinder and monkey
Circus freaks	Swedish bell ringers

BIBLIOGRAPHY

THIS bibliography is by no means complete. It is intended only as a reference in locating further data. The many magazine articles are not even mentioned and there are numerous books containing material on puppets or about puppets that I have left out. The books in this list which I especially recommend are marked with an asterisk ().*

Books About Puppetry

- *Anderson, Madge. The heroes of the puppet stage. Harcourt. 1923. \$3.00. (Excellent, particularly on history and atmosphere.)
- Bechdolt, Jack. The modern handy book for boys. Greenburg. 1933. \$2.00. (Contains two plays and directions for construction of puppets.)
- Boehn, Max Von. Dolls and puppets. McKay. 1932. \$7.50. (Translated by Josephine Nicoll. Good illustrations.)
- Brown, Corinne. Creative drama in the lower school. Appleton-Century. 1929. \$2.00. (Selection on puppets for young children.)
- *Bufano, Remo. Be a puppet showman. Appleton-Century. 1933. \$2.50. (Contains one play, also construction.)
- Cheney, Sheldon. The theatre. Longmans, Green. 1931. \$5.00. (Contains data on Japanese puppets.)
- Clark, Barret H. Study of the modern drama. Appleton-Century. 1928. \$3.50. ("A note on marionettes," also short bibliography.)
- *Craig, Edward Gordon. Puppets and poets. Poetry Bookshop, London. No. 20 of the Chapbooks. (Anything that Craig writes is well worth the puppeteer's reading.)
- *Craig, Edward Gordon. Theater-advancing. Little, Brown. \$3.00. 1919. (Includes "Gentlemen the Marionette.")

- Duranty, Paul M. Theatre des marionnettes. Dubuisson, Paris. 1863. (Twenty-four guignol plays in French.)
- Hoben, Alice M. Beginner's puppet book. Noble and Noble. 1938. \$2.00.
- Hughes, Glenn The story of the theatre. French. 1928. \$3.00. (One of the best general theater books. Has puppet information throughout the whole book.)
- Jones, B. E. Stage illusions and entertainments. Funk and Wagnall. \$1.25. (Details of guignols and puppet construction.)
- *Joseph, Helen Haiman. A book of marionettes. Huebsch. 1920. \$5.00. (Excellent on history; also good photographs.)
- Kure, B. Historical development of the marionette theater in Japan. Columbia University Press. 1920.
- Macgowan, Kenneth. Footlights across America. Harcourt. 1929. \$3.75. (Includes "The puppet show.")
- *Magnin, Charles. Histoire des marionnettes en Europe. Levy Freres, Paris. 1862. (This is the base of all puppet histories. Text in French.)
- *Maindron, Ernest. Marionnettes et guignols. Felix Juven, Paris. 1900. (Good on French theaters, also good photographs. Text in French.)
- Matthews, Brander. A book about the theater. Scribners. 1916. \$3.00. (Three good chapters on puppets.)
- McIsaac, F. J. Tony Sarg marionette book. Huebsch. 1921. \$1.00. (Contains two plays and simple directions for construction, also details of Sarg's puppet tricks.)
- *McPharlin, Paul. Puppetry, a yearbook of marionettes. Paul McPharlin, 155 Wimbleton Drive, Birmingham, Michigan, 1935. (The only yearbook of puppetry; con-

- tains articles on construction, list of producers, etc. Fine.)
- *Mills, Winifred and Dunn, Louise. Marionettes, masks and shadows. Doubleday, Doran. 1930. \$3.50. (Excellent on history; construction very good.)
- Miyamori, Astaro. Tales from old Japanese dramas. Putnam. 1915. \$2.50. (Japanese puppets illustrated.)
- Niessen, Carl. Rheinische Puppenspiel. Klopp Verlag, Germany. 1928. (Photographs and puppets of the Rhine. Text in German.)
- Petty, Emma. The puppet as an elementary project. Pioneer Publishing Company. 1925. \$1.00. (For kindergarten and primary grades.)
- Racca, Carlo. Buratini e marionette. Paravia, Turin. 1922. (Illustrations good on guignols and marionettes. Text in Italian.)
- Ransome, Grace Greenleaf. Puppets and shadows. Faxon, 1931. \$1.30. (A bibliography of puppet material.)
- Rehm, Herman S. Das Buch der Marionetten. Frensdorff, Berlin. 1865. (Material on German puppets. Illustrations seem to be mostly redrawn from Maindron. Text in German.)
- Ridgeway, William. Dramas and dramatic dances of non-European races. Macmillan. 1915. \$8.20. (Material on puppets in Java, Burma, Japan and Hindustan.)
- Rose, W. S. The Orlando Furioso. Murray, London. 1923.
- Rossbach, C. E. Making marionettes. Harcourt. 1938. \$2.50.
- Whanslaw, H. W. Everybody's theater. Wells, Gardner, Darton, London. 1923. \$2.00. (Excellent on the paper theater; also has construction of marionettes.)

- Wilkinson, Walter. Peep show. Stokes. 1932. \$2.00. (Account of a puppeteer's-experiences while playing in Devonshire. Excellent reading.)
- Wilkinson, Walter. Vagabonds and puppets. Bles, London. 1930. 7s 6d. (The experiences of a traveling puppeteer. Excellent reading.)
- Wilkinson, Walter. Puppets in Yorshire. Stokes. 1932. \$2.00. (The experiences of a traveling puppeteer. Excellent reading.)
- Yorick, P. C. Ferringini, Storia dei Burattini. Fieramosca, Florence. 1884. (With very few changes this is the unacknowledged translation of Magnin's *Historie des marionnettes en Europe*.)

Books of Puppet Plays

- Ackley, Edith. Marionettes, easy to make! Fun to use! Stokes. 1929. \$2.50. (Contains: The Adventures of Betty, The Wishing Fairy, The Enchanted Princess, The Tragic Tale of Pierrot, An Oriental Sketch.)
- Bufano, Remo. The show book of Remo Bufano. Macmillan. 1929. \$2.50. (Contains: Red Riding Hood, Cinderella, Rumpelstilskin, Jack and the Beanstalk, The Three Bears, The Frog Prince, David and Goliath.)
- Bufano, Remo. Pinocchio. Knopf. 1929. \$2.00. (Four short plays from Collodi's original.)
- Junior League Puppet Play Series. French. (A series of simple plays published separately and adapted from well known fables.)
- Inverarity, R. Bruce. Playable puppet plays. University of Washington Bookstore, Seattle. 1935. \$1.25. (Eight plays, guignol and marionette. Playable royalty free.)
- Joseph, Helen Haiman. Ali Baba, and other plays: Har-

- court. 1927. \$1.50. (Contains: Ali Baba, Beauty and the Beast, Coat of Many Colors.)
- Ruthenburg, Grace Dorcas. The Gooseberry Mandarin. Theater Arts Monthly Magazine. July 1928. (Produced oftener than any other original American puppet play.)
- McPharlin, Paul. A repertory of marionette plays. Viking. 1929. \$6.00. (Contains: Fourteen plays, also good historical data and bibliography. The plays are chosen and translated by Mr. McPharlin and are extremely fine.)
- Mills, Winifred and Dunn, Louise. Shadow plays. The Three Bears, \$1.00; The Traveling Musicians of Bremen, \$2.00; The Wooden Horse, \$3.00. Harter. 1931. (These are in separate editions and include directions and material for building.)
- Pepler, Hilary D. C. Plays for puppets. St. Domino's Press, England. 1929. (Contains: The Horse, The Ox and the Ass; St. Martin and the Beggar; The Cat Burglar; Running Water; Crocodile.)
- Plays and Puppet Shows. School Arts Magazine. Davis Press. \$1.00. (Contains: Willow Pattern Plate, Cinderella, Boston Tea Party, Peter Rabbit, Three Bears, Goldilocks.)
- Punch and Judy. Washburn and Thomas. 1926. \$1.50. (There are so many published versions of Punch and Judy it is useless to include them all.)
- Reighard, Chatherine F. Plays for people and puppets. Dutton. 1928. \$2.50. (Includes: Jack and the Beanstalk, King of the Golden River, Rumpelstilskin, Pierre Patelin, Aladdin.)

Schnitzler, Arthur. Gallant Cassian. Cowans and Gray, London. 1914. \$1.25.

Stoddard, Anne and Sarg, Tony. A book of marionette plays. Greenburg. 1927. \$2.00. (Includes directions for making stages and puppets. Contains: Red Riding Hood, Jack and the Beanstalk, Hansel and Gretel, The Singing Lesson, Rip Van Winkle.)

Stewart, Mary. The land of Punch and Judy. Revell. 1922. \$1.25. (Contains: Punch and Judy of long ago, Blue Beard, The Three Wishes, The Ogre and the Three Little Pigs, Moon Magic, The Dream Fairy and the Spider, What the Camel Brought to Mister Claus.)

Walters, Maude Owens. Puppet Shows for Home and School. Dodd Mead. 1929. \$2.00. (Contains: Three Little Kittens, Three Bears, Little Red Riding Hood, Three Little Pigs, Little Black Sambo, Sleeping Beauty, Jack and the Beanstalk, Cinderella, Epaminondas, Snow White, Humpty Dumpty, The Mad Tea Party, Rip Van Winkle.)

Magazines

The Drama Magazine. (Out of print, but you may be able to find some on old bookstands.)

Loutkar. Joseph R. Vilimek, publisher. Praguell, Spalena ul 13, Czechoslovakia. (A monthly magazine about puppet theaters in thirteen European countries.)

The Marionette. Gordon Craig, publisher. Box 444, Florence, Italy. 1918. (Unfortunately only one volume of this was published but if at any time you have an opportunity to beg, borrow, or steal it, do so, because it is chucked to the brim with "puppetry" things.)

- The Mask. Gordon Craig, publisher. Box 444, Florence, Italy. (Although this magazine is on the whole theater, there are many articles in it on puppets.)
- The School Arts Magazine. Pedro Lemos, editor. Davis Press. (Occasionally has articles about puppetry for young school children.)
- The Theater Arts Magazine. (When it has articles on puppetry, they are well written and informative. Generally good photos also.)
- Unima. Union Internationale des Marionettes. Prague XII, Blanicka 4, Czechoslovakia. (Good monographs on puppeteers and puppets. Carried by Paul McPharlin in America.)

General References

- Webb, Wilfred M. The heritage of dress. Times Book Club. London. 1912.
- Grimball, Elizabeth and Wells, Rhea. Costuming a play. Appleton Century. 1925. \$3.00.
- Dabney, Edith and Wise, Claude. Book of dramatic costumes. Crofts. 1930. \$3.00.
- Clark, Barrett H. How to produce amateur plays. Little, Brown. 1925. \$2.00.
- Krows, A. Edwin. Play production in America. Holt. 1916. \$3.50.
- Young, Stark. Theater practice. Scribners. 1926. \$1.80.
- Helvenstron, Harold. Scenery. Stanford Press. \$3.50.

Manufacturers of Paper Theaters

- German: J. F. Schreiber Esslinger, Stuttgart, Germany.
- Danish: Vilhelm Priors Kgl. Hofboghandel, Kobmagergade 52, Kobenhaven K, Denmark.

Spanish: Industrias Graficas. Seix and Barral Herms. S. A.
Provenze, 219 Barcelona, Spain.

American representative. Maurice Mandeville, 110 North
Franklin, Chicago, Illinois.

English: H. J. Webb, 104 Old Street, E. C. 1, London.
B. Pollock, 73 Hoxton Street, London.

Places to Buy Rare and Out-of-Print Puppet Books

The Drama Bookshop. 48 West 52d. New York City.

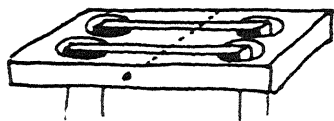
Gotham Book Mart. 51 West 47th. New York City.

Paul McPharlin. 155 Wimbeldon Drive, Birmingham,
Michigan. (All sorts of puppet material issued, on all
phases. Fine things. Write for catalogue.)

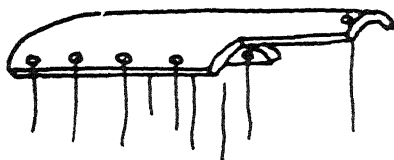
The Poetry Bookshop. 35 Devonshire Street, Theobalds
Road, W. C. 1, London.

Isan Kyrle Fletcher, Ltd. 26 Old Bond Street, London.

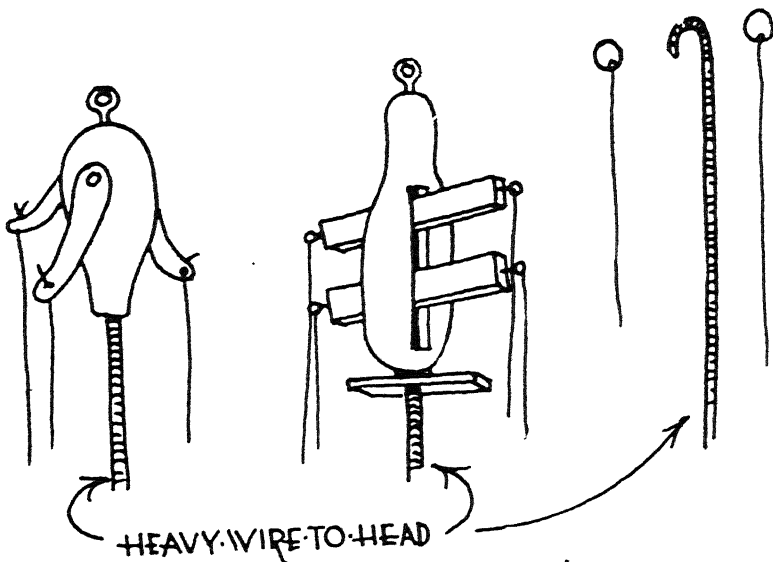
SOME CONTROLS



JAPANESE CONTROL

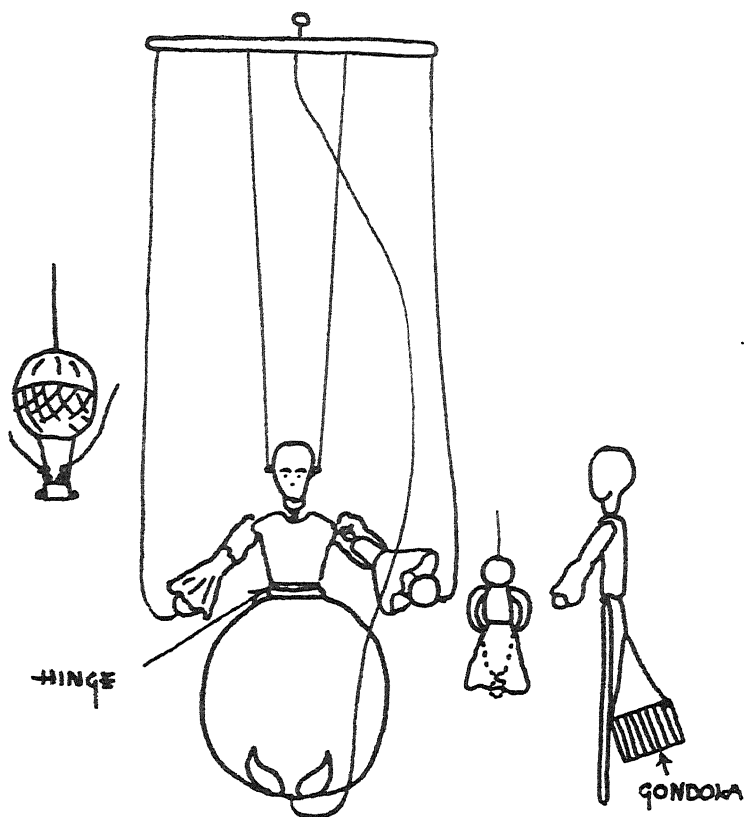


CHINESE CONTROL



HEAVY WIRE TO HEAD

EUROPEAN TURNIP-TYPE CONTROLS



BALLOON MAN

FALSE TURKISH TROUSERS ARE PULLED UP, MAKING
 A BALCON ~ THE ARMS EACH MAKE A FIGURE
 WHEN THEY ARE LIFTED OFF THE SHOULDER HOOKS
 SLEEVES REVERSE MAKING SHIRTS AND DISCLOSING
 ARMS ~ FIGURES HOP IN GONDOLA AND GO FLYING
 AWAY ~ A GOOD TRICK WHEN DONE QUICKLY ~~~~~

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